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THE WYONS

By LEONARD FORRER.

Reprinted from the *Biographical Dictionary of Medallists*, Vol. VI

LONDON
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—
1917

Portrait of William Wyon
(from a drawing by Leonard C. Wyon, 1842).

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THE WYONS

WYON. The name of a talented family of Designers, Die-engravers and Medallists whose period of activity extended from before the middle of the eighteenth century to almost the end of the nineteenth century. Their ancestor, as far as England is concerned, a Silver Chaser by profession, came to England from Cologne, Germany, during the reign of King George the Second and he is personally associated in the traditions of the family with that monarch. The Rev. Walter James Wyon, M.A., Rector of Ufford, Suffolk, who is at this date (1914) the senior representative of the English Wyons, has examined the civic archives of Cologne, especially those connected with Saint Columba's Church there and is satisfied that the before-mentioned ancestor was the third son of that George (I) Wyon who in the year 1705 married Maria Sibylla Hemmerden. From this couple sprang a numerous family, and during the eighteenth century the name occurs again and again in the registers of births, marriages, and deaths of that famous city. Peter George (II) Wyon was born in 1710 and died on the Island of Saint Kitts, British West Indies, in 1744. Possibly he may be identified with the Peter Wyon who was some time employed at the Cologne Mint, or at any rate a relative of his.

It is a matter of tradition in the Wyon family that the George Wyon who came to England brought with him the little boy who grew up to be George (III) Wyon and was buried in Birmingham in 1797. If this be the case then Peter George (II) Wyon who was seventeen years of age when George the Second became King, may not have come over at the accession, but afterwards, under his patronage, or he may have come over in some domestic capacity

George (I) Wyon (no evidence of his being an artist).
Married Maria Sibylla Hemmerden, 1 January 1705, at Cologne, Germany.
His third son was PETER GEORGE (II) WYON, born 1710,
Silver Chaser, Medallist, and Engraver
His coming to England is connected in the family tradition with King George II. who ascended the throne in 1727.
(This artist was possibly the "Peter Wyon" of the Cologne Mint).
He died on the Island of Saint Kitts, British West Indies, in 1744.
From him sprang GEORGE (III) WYON. He married *secondly*
Ann Christy, born 1735 or 1737; died 1812.
He was buried in Birmingham, July 1797.

THOMAS (I) = Ann Avery
1767-1830.
Medallist
Chief Engraver
of H.M. Seals

PETER = E. Avery
1767-1822
Medallist.

GEORGE (IV)
Medallist
at Birmingham.

JAMES (I)
Die Engraver.
Settled
in Dublin.

THOMAS (II)
1792-1817
Chief Engraver
at the Royal
Mint, London.

French = BENJAMIN = H. O. Shepherd
1802-1858 (Married 1835).
Medallist &c.
By Letters Patent
Chief Engraver of
H. M. Seals.

Edward William
1811-1885
Sculptor.

WILLIAM = Catherine Sophia Keele
1795-1851 (Married 1821).
Medallist and
Chief Engraver
at the
Royal Mint,
London.

William
Henry
died 1855
Silver Chaser.

JAMES (II)
1804-1868
An Engraver at
the Royal Mint,
London.

JOSEPH
SHEPHERD
1836-1873
Medallist.

ALFRED
BENJAMIN
1837-1884
Medallist
and Painter.

Walter James
born 1839
Clerk in
Holy Orders.
Rector
of Ufford,
Suffolk
in 1914.

ALLAN
1843-1907
Medallist.

Edward
Alexander
1842-1872
Architect.

LEONARD
CHARLES
1826-1891
Modeller and
Engraver to the
Royal Mint,
London.

Frederick William
1834-1904
Lawyer
and Historian.

HENRY
1834-1856
Die Sinker
under Benjamin Wyon.

GEORGE (V)
WILLIAM
1836-1862
Medallist.

ALLAN GAIRDNER
born 1882.
Medallist & Sculptor.

N.B. The names printed in capital letters are those of the members of the family who followed the profession of Die-engravers. With the exception of the names of Walter James, Edward William, and Frederick William, none of the other numerous descendants of the various branches of the family are given.

at the age of seventeen, then gone back to Germany, married, and returned to England later with his wife and little son.

Two of George (III) Wyon's sons, Thomas and Peter distinguished themselves, first of all at Birmingham, as Medallists and Engravers of dies for the token coinage. Peter was the father of William, the most famous of the artists of the name of Wyon, whose title to glory lay in the last coinage of King George the Fourth, the coinage of King William the Fourth and the early coinage of Queen Victoria. Thomas (I), Benjamin, Joseph Shepherd, Alfred Benjamin, and Allan Wyon all held the office of Chief Engravers of His or Her Majesty's Seals; Thomas (II) Junior, and William Wyon were Chief Engravers of the Royal Mint, which office became extinct after the death of William; Leonard Charles Wyon served from 1851 to 1891 at the Mint in the same capacity, while James (II) was also employed there.

The present representative of the name, Mr. Allan Gairdner Wyon, Medallist and Sculptor, has been an exhibitor at the Royal Academy since 1908, and continues with marked success the artistic achievements connected with his family for nearly two centuries.

The genealogical table (p. 4) gives the pedigree of the *artists* of the Wyon family, and has been compiled by the senior representative, the Rev. Walter James Wyon, to whom I beg to tender here my best thanks.

I have also to acknowledge the courtesy of Mr. A. G. Wyon, who has kindly read through my MS. and furnished me with valuable help and information during the preparation of my paper.

For detailed information concerning the designs of many of the coins issued for currency and also of the pattern coins struck from dies prepared by members of the Wyon family I refer my readers to the following publications : —

Spink and Son, Limited :

" Catalogue with numerous illustrations of a Collection of Milled English Coins dating from the reign of George I to that of Her Present Majesty (Queen Victoria) and including Patterns and Proofs of coins of that period in gold, silver, bronze, etc. Formed by H. Montagu, Esq., F.S.A. (Vice-President of the Numismatic Society of London").

London : Spink and Son. 1891.

Hyman Montagu :

" The Copper Tin and Bronze Coinage and Patterns for Coins of England from the reign of Elizabeth to that of Her Present Majesty. " (Queen Victoria).

London : Bernard Quaritch. 1893.

Spink and Son, Limited :

" Catalogues of the Valuable Collection of Coins and Medals the property of the late John G. Murdoch, Esq., Member of the Numismatic Society of London ".
London : Sotheby, Wilkinson and Hodge. 1903 and 1904.

William John Hocking :

" Catalogue of the Coins, Tokens, Medals, Dies and Seals in the Museum of the Royal Mint ". Two Volumes :
London : Wyman and Sons, Limited. 1906 and 1910.

Henry Garside :

Articles in the " Numismatic Circular ".
London : Spink and Son, Limited. 1907 and after.
Much valuable matter respecting medals by members of the Wyon family will also be found in some of the foregoing works.

WYON, ALFRED BENJAMIN (*Brit.*). Second son of Benjamin Wyon, and a brother of Joseph Shepherd and Allan Wyon; born in London on 28th September 1837, died on 4th June 1884. He was for some years a student in the School of Painting at the Royal Academy, and learned the art of die-engraving under his father. From 31st July 1865, he was associated with his brother, Joseph S. Wyon, as Chief-Engraver of the Seals, becoming sole Engraver on 23rd October 1873, an office which he retained until his death. He was succeeded by his younger brother, Allan Wyon, who was appointed on 20th June 1884.

Alfred Benjamin Wyon attained great eminence as an Engraver and Medallist, but his principal delight was in seals and sigillography. He compiled a valuable work on the " Great Seals of England ", completed and published in 1887 by Allan Wyon.

The great seal of Queen Victoria, prepared in 1878, was the work of A. B. Wyon.

Alfred Benjamin Wyon was a partner of Joseph Shepherd in the Die-sinking business, inherited from their father Benjamin, and founded in London by Thomas Wyon senior. Shortly before the death of Joseph Shepherd, a third brother, Allan, entered the works to assist Alfred Benjamin.

Among the many important medals engraved by Alfred Benjamin Wyon, the following are the best known : Entry of the Princess Alexandra into the City, 1863 (R. only) ; — Reception of the Sultan of Turkey, Abdul Aziz, 1867 (R. only) ; — Thanksgiving for Prince of Wales's Recovery, 1872 (in collaboration with J. S. Wyon); — Reception of Nasr-ed-din, Shah of Persia, 1873; —

Opening of the New City of London School, 1882; — Opening of the new Council Chamber, Guildhall, London, 1884; — C. R. Leslie, R.A.; Rℒ. The Sentry Box, Art Union of London, 1870 (*illustrated*); — Thomas Brown; The Stationers' School Prize Medal founded, 1871 (in collab. with T. Stothard); — William Branwhite Clarke; Royal Society of New South Wales, Prize Medal, 1878

C.R. Leslie, by A.B. Wyon.

(J. S. & A. B. Wyon); — Earl and Countess Dufferin; Prize Medal, 1873 (obv. by A. B. Wyon; Rℒ. by J. S. and A. B. Wyon); — John Gibson, R. A., 1789-1866; Rℒ. The Hunter; Art Union of London, 1874 (*illustrated*); — Daniel Maclise R. A.; Rℒ. The prison scene in Hamlet; Art Union medal, 1878 (*illustrated*); —

E. H. Baily, R. A., 1788-1867; Rℒ. Eve, Art Union of London 1882 (*illustrated*); — Medal of the University of Glasgow (J. S. & A. B. Wyon); — Dr William Keith, 1802-1872; The Keith Medal, Aberdeen University (J.S. & A.B. Wyon); — Ayrshire Agricultural Association Prize Medal; — Mc Gill University,

John Gibson, by A.B. Wyon.

Montreal; Prize Medal for Jurisprudence, 1864 (J. S. & A. B. Wyon); — Catholic Commercial Academy, Montreal; The Edw. Murphy Prize Medal founded 1873 (J.S.& A.B. Wyon); — Indian Chiefs Medal, with bust of Queen Victoria, 1867 (obv. by J. S. Wyon; Rℒ. by J. S. & A. B. Wyon); several varieties exist

of these medals (cf. Leroux, N^os 1185-1192); — High School for Girls, Montreal, founded 1875; Prize Medal for general proficiency (J.S. & A.B. Wyon); — Lord and Lady Lansdowne; Canadian Presentation Medal, 1884 (J.S. & A.B. Wyon); — Princess Louise and Marquis of Lorne; Canadian Medal of

Daniel Maclise, by A. B. Wyon.

Merit (J.S. & A.B. Wyon); — Magna Charta Angliae, Law Society, Ontario (J.S. & A.B. Wyon); — Neil Arnott, physician, 1788-1874; — University of London, Arnott medal 1869; — John Jeremiah Bigsby, geologist, 1792-1881; — D^r John Howard; Statistical Society Medal; — Sir William Lawrence, surgeon, 1783-1867; — David Livingstone (several varieties); — Recovery of the

Prince of Wales, 1872; Canadian medal (several varieties; by J.S. & A.B. Wyon in collaboration); — Dr Thomas Alexander; Netley Hospital; — Dr F.S. Arnott, Bombay (J.S. & A.B. Wyon); — William Baly, physician, 1814-1861 (J.S. & A.B. Wyon); — William Senhouse Kirkes, physician, London, 1823-1864 (J.S. &

E.H. Baily, by A.B. Wyon.

A.B. Wyon); — Dr Sir J. R. Martin, Netley Hospital; — Dr G. D. Langstaff, Chem. Society, London (after A. Bruce-Joy); — D. E. A. Parkes, 1819-1876; — Dr J. Propert, Epsom; — Sir Dig Bijay Singh; — Dr William S. Tuke, London; — Medal of the British Medical Association (J.S. & A.B. Wyon); — Medal of the

Psychological Association (J.S. & A.B. Wyon); — Marriage Medal of Arthur, Duke of Connaught with Princess Louise Margaret of Prussia, 13. March 1879 (J.B. & A.B. Wyon); — New Zealand War Medal, 1846-1866 (J.S. & A.B. Wyon); — Abyssinian War Medal, 1867-1868 (J.S. & A.B. Wyon); — Trinity College, Dublin, Greek Medal, Berkeley Prize (J.S. & A.B. Wyon), etc.

The medals issued by the firm of J. S. and A.B. Wyon, which continued under the same name, after J. S. Wyon's death in 1873 and even for some little time during Allan Wyon's management are usually signed **J. S. & A. B. WYON**, and it is therefore a mistake to connect the medals struck after 1873 with Joseph Shepherd's work.

Bibliography. — W. W. Wroth, *Dict. Nat. Biography*, lxiii, 268. — *Numismatic Chronicle*, 1885, *Proceedings*, p. 26. — Charles Welch, *Numismata Londinensia*, 1894. — H. A. Grueber, *Personal Medals*. — Cochran-Patrick, *Medals of Scotland*. — Leroux, *Médaillier du Canada*. — *Personal Notes of Dr R. H. Storer*. — Marvin, *Masonic Medals*, 1880. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — H. A. Grueber, *British Museum Guide*. — Wyon, *Great Seals of England*, p. 190. — Hocking, *Royal Mint Museum Catalogue*, 1910. — Frazer, *Medallists of Ireland*.

WYON, ALLAN (*Brit.*). (1843-1907). A younger son of Benjamin Wyon, and a brother of Joseph Shepherd and Alfred Benjamin;

Jubilee Medal of the Young Men's Christian Association, 1894.

born on 4th July 1843, died on 25th January 1907. He joined the business of his two brothers in 1872, shortly before the death of Joseph Shepherd, and on his decease was succeeded by his son, Mr. Allan Gairdner Wyon.

Allan Wyon was appointed Chief Engraver of Her Majesty's seals on 20th June 1884.

There is a Portrait-medal of him by his son, Mr. A. G. Wyon.

Allan Wyon joined the Numismatic Society of London in 1885, was elected a Fellow of the Society of Antiquaries in 1889, being already a Fellow of the kindred Society in Scotland. For many years he was a member of the British Archaeological Association, of which at one time, he was a Vice-President (1883-1897) and Honorary Treasurer (1881-1895), and to which he communicated several papers, mainly on sphragistic subjects.

His name will ever be recollected as joint author with his brother Alfred Benjamin Wyon of an important work on the 'Great Seals of England'.

Allan Wyon was the Engraver of numerous important seals, and of the dies of many medals, among which I may mention the Darwin Medal of the Royal Society, 1882; — George Williams, Jubilee Medal of the Young Men's Christian Association, 6. June 1894 (*illustrated*); — D^r George Edwin Coulthard, Frederickton, New Brunswick (1849-1900); — Charles Frederick Huth and Frances Caroline Marshall, Golden Wedding, 1886 (signed : **ALLAN WYON**); — Queen Victoria Jubilee 1887; Medals of varied types; — Queen Ranavalo III. of Madagascar, 1895; — David Livingstone, Glasgow (A.J.N. 763-4); — D^r Walter Moxon, London, 1836-1886 (A. J. N. 794; in Boston Collection); — D^r W. B. Cheadle (A.J.N. 1495); — E. Jenner, Medal of the Epidemiological Society of London, 1896 (A.J.N. 1497); — David Livingstone, Hampstead Prize (A.J.N. 1498); — Ibid., several varieties (A.J. N. 763-4); — D^r J. H. Steel, Medal of the Royal College of Veterinary Surgeons, London (A.J.N. 1501); — Hampstead Hospital (A.J. N. 1508); — Medical Department Yorkshire College (A. J. N. 730; in Boston Collection); — D^r J. M. Purser, Trinity College, Dublin, 1899; — D^r G. D. Longstaff, London, 1889 (A.J.N. 782; Boston); — D^r J. S. Bristowe, St. Thomas' Hospital (A.J.N. 799); — Plague at Hong Kong, 1894 (A.J.N. 1184); — D^r Golding Bird, London, 1887 (after Leonard Charles Wyon; A.J.N. 605); — Marriage of Princess Beatrice to Prince Henry of Battenberg, 1885; — Commemoration of the founding and endowment of the Whitworth Scholarships by Sir Joseph Whitworth, Bart., from designs by Sir E. J. Poynter, P.R.A., etc.

BIBLIOGRAPHY. — *As Alfred Benjamin Wyon's. Page* 11.

WYON, ALLAN GAIRDNER (*Brit.*). Eldest son of Allan Wyon, Sculptor and Medallist, born on 1st. June 1882; studied in London at the Royal Academy from 1905 to 1909; worked as assistant sculptor in the studio of Mr. Hamo Thornycroft R.A., 1910-1911; resides at 2 Langham Chambers, Portland Place, London W. Was

awarded the Landseer scholarship and a silver Medal in 1908 for a model of a head from life; First Prize and a silver Medal for a set of life studies in 1909; and in the same year also a First Prize for a figure design.

As a sculptor he has exhibited at the Royal Academy from 1908: Herakles rescuing Alcestis from Hades (1911), a group; — Mrs. Eliot Reed, a bust in marble (1912), etc.

His chief medallic productions consist of numerous ecclesiastical and other seals, and many medals among which may be mentioned : Carilaos Tricoupi, 1907; — Prof. Walter F. R. Weldon, M.A. D. Sc., 1908; — Miss Janet Whyte, 1909; — Allan Wyon, 1907; — Head of H. M. King George V., 1911; — The Stationers' Company (1912); — Royal International Horticultural Exhibition, 1912. The last three medals, in silver were exhibited at the Royal Academy, 1912; — Sir James Hector, New Zealand Institute, 1912.

Mr. Allan G. Wyon, though his taste lies more in sculpture, shows undoubted talent in the modelling of medallions, plaquettes, and other small works. In his varied productions one can perceive the process that leads to success. His bust of King George shows concentration of thought and energy, and displays all the qualities that reveal an artist qualified to transfer to the imperishable stone or metal the transitory vision of every spectacle that strikes his eye.

WYON, ANNE (1767-1835) *née* **AVERY** (*Brit.*). Wife of Thomas Wyon the elder, and the mother of Benjamin. She obtained in 1821 the Silver Medal of the Royal Society of Arts for Modelling Wax Flowers (*Journal of the R. Society of Arts*, June 14, 1912, p. 754).

WYON, BENJAMIN (*Brit.*). Second [1] son of Thomas Wyon the elder, was born in John Street, Blackfriars, London, on 9. January 1802, died on 21. November 1858. He received instruction from his elder brother, Thomas Wyon the younger, and in 1819 and 1821 was awarded the gold medal of the Society of Arts for medal dies of figures. He also gained the silver medal of the Royal Academy for a die with the head of Apollo.

He succeeded his father as Chief Engraver of the Seals, being appointed on 10. January 1831, and cut the Great Seal of William IV. Subsequently he engraved many dies of medals, which are usually signed : **B. WYON, BENJ. WYON, WYON, B. WYON S.**, etc.

Benjamin Wyon was married twice, first to a Miss French, and secondly to H. O. Shepherd in 1835, by whom he was the father

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1. He was the second that grew up, but sons born before him died in infancy.

of Joseph Shepherd Wyon, Alfred Benjamin Wyon, and Allan Wyon; he succeeded to his father, Thomas Wyon, senior's, business.

Visit of the Emperor and Empress of the French to the Guildhall, 19. April 1855.

Among this artist's most important medallic productions are: Visit of George IV. to Ireland, 1821 (obv. only; Rℒ. by Mills; published by Hamy and Mann, of Dublin). A specimen in bronze in the Frazer Collection had the edge inscribed: IRISH COPPER FROM

Sir John Vanbrugh.

THE MINES IN THE COUNTY OF WICKLOW; — Opening of London Bridge, 1831; — Passing of Reform Bill, 1832; — Foundation of City of London School, 1834; — Pollock Prize Medals, 1842; — Opening of London Coal Exchange, 1849; — Shakespeare Prize, City of London School; — Visit of Napoleon III. and the Empress Eugénie to Queen Victoria, 1855 (*illustrated*); — Visit of Victor Emmanuel II., King of Sardinia to London, 1855; — The reverse of the Crimean Medal; — Wicklow Agricultural Medal

(signed: **WYON**); — Rev. Robert Fellowes, King's College, London; — Dr James Burnes, Bombay, 1849; Medal of the Montrose Academy, presented by the Masons of Western India (A.J.N. 614); — Dr John Hunter, Leeds School of Medicine (A.J.N. 729); — Yorkshire College, School of Medicine (A.J.N. 730); — Sir Jansetjii Jijibhai, Grant Medical College, Bombay (A.J.N. 745; Boston); — Dr John Mc Lennan, Calcutta (A.J.N. 788); — Charing Cross Hospital, London, Medical School (A.J.N. 913; Boston); — London Hospital, School of Medicine (A.J.N. 918; Boston); — Dr Thomas Henry Huxley, Charing Cross Hospital, Medical School (A.J.N. 1496); — Medal of the Royal Botanic Society of London, 1839; — Lord George Bentinck, 1802-1848; — Sir William Chambers, Somerset House rebuilt, 1781; Art Union of London 1857; — Sir George Chetwynd, Bart. 1783-1850, Grendon Hall, 1833; — Tribute to Charles Hutton, LL.D. 1737-1823 (signed: **B. WYON SC. T. WYON DIR.** 1821); — Shakespeare Prize Medal of the City of London School, 1851; — Coronation Medal of George IV., 1821 (obv. **T. WYON JUN^R**; Rℒ. **B. WYON**); — Medal on the Erection of Brighthelmstone Pier, 1823; — Marriage Medal of Queen Victoria and Prince Albert, 1840; — Medal of the Royal Scottish Academy of Painting, Sculpture and Architecture, 1833; designed by J. Noel Paton; signed: **BENJ. WYON SC.**; — University of Glasgow, The Cleland Prize Medal; — Montrose Academy, The Sir Edward Colebrooke Prize; — Board of Trade Medal for Gallantry in Saving Life; — Duke of Wellington, Cinque Ports Banquet at Dover, 1839; — Sir John Vanbrugh, Rℒ. View of Blenheim Palace (*illustrated*); — Madras Exhibition, undated (Bust of Queen Victoria); — Sir Christopher Wren; — Toronto University, Prize Medals (several varieties); — Indian Chiefs Medal, with bust of Queen Victoria; signed: **B. WYON** (*Leroux*, p. 159); — Sunbury (Canada) Grammar School, Prize Medal, 1868 (*Ler.*, p. 234); — Whitehaven Junction Railway Company, 1844; — Visit of Queen Victoria to the Guildhall, 1837; — Christening of the Prince of Wales, 1843; — Church Missionary Society, Jubilee Medal 1848; — Board of Trade, Life Saving Medal (two types; dies preserved in the Royal Mint); — Winchester School, Prize Medal; — University of London, Prize Medal, etc.

Benjamin Wyon designed and engraved the Great Seals of George IV., 1821, William IV., 1831, and Queen Victoria, 1837.

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WYON, EBERHARD (or **EVERHARD**) (*Germ.*).Line-engraver of some repute, who was working at Cologne, *circ.* 1721-1767. Nagler and Schlickeysen describe him as a Mint-engraver there from 1764 to 1766, and his name in full appears amongst others on a Conventions Gulden of Archbishop Maximilian Friedrich, 1764 (*illustrated*).

This artist's daughter, Maria Elizabeth, distinguished herself also as a Line-engraver, 1738-1750.

In 1742 a Wyon signed a Cologne Proclamation Medal of Emperor Charles VII. This is probably Peter Wyon (*q. v.*) whose name occurs as a Line-engraver and Die-cutter at Cologne, *circ.* 1727-1742. No doubt Eberhard and Peter Wyon were related to one another, but I have been unable to trace their parentage.

Gulden of Maximilian Friedrich, Archbishop of Cologne, 1764.

It is also a question whether Peter George Wyon (*q. v.*) is the Peter Wyon of the Cologne coins, or what relation he is to this Engraver, and the other artists employed at the Cologne Mint in the middle years of the eighteenth century.

WYON, EDWARD (*Brit.*). Probably a descendant of George (III) Wyon (*q. v.*); Chief of the Operative Department in the Imperial Mint at Canton, who died at Kobe while spending a holiday there, was a Birmingham man, and an account of his career was given in " The Daily Post " newspaper of that city.

Edward Wyon commenced his business life about 1857 when he was apprenticed to Ralph Heaton (who died in 1891), of the Birmingham Mint, who in that year furnished a mint in Marseilles with machinery to strike bronze coins, having received a contract from the French Government to convert the copper coin into bronze. In the early part of 1864 Wyon was sent to Burmah by his employers to superintend the erection and equipment of a Mint for the Burmese Government. That the work was satisfactorily

performed may be gathered from the following quaint testimonial which Messrs. R. Heaton and Sons subsequently received, the "foreman" referred to being Edward Wyon : —

"We, the Atween Woon, Yay-Bhat-Myingi Woon, Yaw-Myoya-Min, and Mingee-Muilha-Maha-Sec, Burmese Ministers of State, do hereby certify that the great merchant and his deputy undertook in the name of the most powerful God (on oath) to purchase for us instruments with which to coin money, and that they arrived in this Heaven-like country in February, 1864. The said merchant also sent out a foreman to manage our Mint, and he has proved himself a most capable and able man in his business, and the Ministers are therefore most thankful to God. Now, if they (the parties above referred to) continue to perform these things relating to God, they will confer benefit upon future generations."

Edward Wyon was afterwards entrusted with the task of establishing a mint for the Republic of Colombia at Bogota. In 1888 Messrs. R. Heaton and Sons erected a mint for the Chinese Government at Canton, which was at that time the largest mint in the world. It was a great undertaking, but Edward Wyon was equal to it, and he superintended the erection of machinery capable of striking 2,700,000 coins per day. He was accompanied by a large staff of men from Birmingham, including a chief caster, a roller, a coiner, and a die-maker. They remained at Canton for two years, and after instructing the Chinese in the manufacture of money the party returned to England, with the exception of Edward Wyon, who entered the service of the Chinese Government as Chief of the Operative Department.

He and his wife were besieged in Pekin during the Boxer rising, and Mrs. Wyon died. Edward Wyon was contemplating retirement to England when he died, in 1908.

WYON, EDWARD WILLIAM (*Brit.*). Son of Thomas Wyon the elder, and brother of Thomas Wyon the younger, and of Benjamin Wyon. He distinguished himself as a sculptor.

WYON, FREDERICK WILLIAM (*Brit.*). Youngest son of William Wyon died at his residence, 35 Lansdowne Rd., London W., on 14. March 1904, aged 70 years. He followed the legal profession, and is known also as a writer and historian.

WYON, GEORGE (I). A native of Cologne, and the ancestor of the English line of medallists and die-engraver of that name.

From the Cologne archives, the Rev. Walter James Wyon has discovered that this George Wyon married in January 1705 Maria Sybilla Hemmerden at Cologne, and that his third son was Peter George Wyon, born 1710, died on St. Kitts, 1744.

WYON, GEORGE (II). *Vide* **WYON, PETER GEORGE.**

WYON, GEORGE (III) (*Brit.*). Son of Peter George Wyon, and still an infant at the time of his father's death; was apprenticed to Hemmings, goldsmith to King George II. and about 1775 was engaged by Mathew Boulton, in the manufacture of articles of cornelian at Soho, near Birmingham. In 1780 he was residing at 79 Lichfield St., Birmingham, but in 1785 his address is given at 2 Temple St. He was Designer and Modeller to the Birmingham Silver Plate Company, with which Boulton was also connected. The silver cup presented by the City of London to John Wilkes in 1772 was embossed with the assassination of Julius Caesar from a cast by George Wyon (reproduced in *Gent. Mag.*, 1774, p. 457; cf. *Lit. Anecd.* IX, 478).

George (III) Wyon died in July 1797 at Birmingham, where he had for many years carried on business as a Modeller, Die-engraver and Chaser (79 Lichfield Street). He left four sons by his wife, Ann Christy (born 1735, or 1737, † 1812), Thomas, Peter, George and James. The two eldest succeeded to their father's business as general Die-sinkers in Birmingham, and were especially noted for their dies for tradesmen's copper tokens.

Bibliography. — W. W. Wroth, *Dict. Nat. Biog.*, LXIII, 269.

WYON, GEORGE (IV) (*Brit.*). Medallist in Birmingham. No details known.

WYON, GEORGE (V) WILLIAM (*Brit.*). Son of James (II) Wyon, who died in 1868, and grandson of George (IV) Wyon, one of the four sons of George (III); was Resident Engraver to the Mint, in succession to James Wyon, who was pensioned in 1861; he however held the office for a short time only (1860–1862), as he died on 26. March 1862.

Bibliography. — W. J. Hocking, *Royal Mint Museum Catalogue*, II, p. 140.

WYON, HENRY (*Brit.*). An elder son of James (II) Wyon; worked as a Die-sinker under Benjamin Wyon. He died before his father. His signature **H. WYON** occurs on two varieties of a medal for the Licensed Victuallers'School, 1856. The medal has on the obverse the head of J. J. Homer, its founder, in commemoration of a testimonial presented to him as an acknowledgment of his ability and zeal displayed in advocating the interests of the trade for twenty years and for originating the enlargement of "The Morning Advertiser" (London) newspaper.

Bibliography. — W. J. Hocking, *Royal Mint Museum Catalogue*, vol. 2, p. 245 and 256.

WYON, JAMES (*Brit.*). Fourth son of George (III) Wyon; carried on business as a Die-sinker in Dublin.

WYON, JAMES (II) (*Brit.*). A younger son of George (IV) the brother of Thomas and Peter Wyon, and a cousin of William Wyon. Obtained the silver medal of the Society of Arts in 1820 for a " Head in Miniature ". He worked as private assistant to William Wyon from 1825. In 1851 he was appointed on probation to the post of Resident Engraver to the Royal Mint, London, an appointment which was made permanent in 1854. He failed in health and was pensioned in 1861, but died in 1868. His son George (V) succeeded him as Resident-Engraver.

He prepared the obverse dies for the first type of the Australian sovereign and half sovereign struck in the Sydney branch of the Royal Mint and dated 1855 and 1856. His initials J. W. occur on the obverse of a pattern decimal penny bearing the effigy of Queen Victoria and dated 1859.

BIBLIOGRAPHY. — W. J. Hocking, *Royal Mint Museum Catalogue*, vol. 2, p. 245.

WYON, JOSEPH SHEPHERD (*Brit.*). Eldest son of Benjamin Wyon, and a brother of Alfred Benjamin, and Allan Wyon, was born in London on 28. July 1836, and died at Winchester on 12. August 1873. He received instruction in the art of die-engraving from his father, and studied in the schools of the Royal Academy, where he distinguished himself and gained two silver medals. His first important medal was a portrait of James Watt, which, on Robert Stephenson's recommendation, was adopted as the Prize Medal of the Institution of Civil Engineers (*Wroth*, p. 268). He subsequently engraved the great Seal of England for Queen Victoria, and that of Canada.

On 2. December 1858 J. S. Wyon was appointed Chief Engraver of the Seals, in succession to his father, who had died on the 21. November previously and had held the post from 1831.

He was the senior partner in the Die-sinking works, founded by Thomas Wyon senior, and continued by Benjamin Wyon. After his decease in 1873 the firm continued under the name of **J. S. & A. B. WYON** (cf. Alf. Benj. Wyon).

Some of the medals engraved by this artist are signed : **JOSEPH S. WYON, J. S. WYON SC., J. S. WYON, LONDON,** &c., but most of them were the joint work of the two brothers J. S. and Alfred Benjamin, and bear their initials **J. S.** and **A. B. WYON.** Allan Wyon also aided his brothers in their work as medallists.

The following medals by Joseph Shepherd Wyon alone, or in

collaboration with Alfred Benjamin, may be mentioned : Steeven's Hospital Medals, Dublin (Dr James W. Cusack Prize), 1861 ; — Entry of the Princess Alexandra into the City, 1863 (J. S. and

Entry of Princess Alexandra into London, 1863.

A. B. Wyon; *illustrated*); — Reception of the Sultan of Turkey, Abdul Aziz, 1867 (J. S. and A. B. Wyon); — Thanksgiving for Prince of Wales's Recovery, 1872. City of London medal (J. S. and A. B. Wyon); — National Thanksgiving on the same event; with bust of Prince of Wales, signed : J. S. WYON SC.; — Eastern Counties Industrial Exhibition at Norwich, 1867; Prize Medal; with bust of Prince of Wales, signed : J. S. WYON SC.; — Opening of the new City of London School, 1882; with heads of Prince and Princess of Wales (J. S. and A. B. Wyon); — Opening of the new Council Chamber, Guildhall, London, 1884 (J. S. and A. B. Wyon); — New Zealand War Medal, 1846-65; — Confederation of Provinces of Canada, 1867; — Abyssinian War Medal, 1867-68; — Medal of the Board of Intermediate Education, Ireland (J. S. and A. B. Wyon; — Trinity College Greek Medal, Berkeley Prize (1867) (J. S. and A. B. Wyon); — James Watt, 1736-1816 (signed : JOSEPH S. WYON F.); — University of Glasgow, Prize Medal (J. S. and A. B. Wyon); — Aberdeen University; The Keith medal, 1871 (J. S. and A. B. Wyon); — Ayrshire Agricultural Association, The Fergusson Prize Medal (J. S. and A. B. Wyon); — Portrait-medal of Prince Albert, uniface (J. S. and A. B. Wyon); — Marriage of Princess Helena with Prince Christian of Schleswig-Holstein, 1866 (J. S. and A. B. Wyon); — Marriage of the Duke of Connaught and Princess Louise Margaret of Prussia, 1879 (J. S. and A. B. Wyon); — City of Bristol Rifle Volunteers Medal; — First Surrey Rifle Volunteers Medal, 1859; — Public Grammar School, St. John, New Brunswick; The Parker Medal founded 1865 (J. S. and A. B. Wyon); — Exhibition of CanadianIndustry, and Opening of Victoria Bridge at Montreal by the Prince of Wales, 1860 (J. S. WYON, LONDON); — Grand Trunk Railway Company of Canada, The Richard Trevithick Medal (J. S. WYON SC.); — Visit of the Prince of Wales to Canada, 1860; Inauguration of the Victoria Bridge at Montreal (J. S. WYON SC.); designed by M. D. Wyatt; — Mc Gill University; The Logan Prize Medal, 1864; — and The Anna Molson Prize Medal for mathematics and physics, 1864 (J. S. and A. B. Wyon); — Mc Gill University; The Torrance Prize Medal for jurisprudence, 1864 (J. S. and A. B. Wyon); — Catholic Commercial Academy, Montreal; The Murphy Prize Medal, founded 1893 (J. S. and A. B. Wyon); — Indian Chiefs Medal, 1872 (J. S. WYON SC.); — Confederation of Canada, 1867 (J. S. and A. B. Wyon); — Indian Chiefs Medal, INDIAN TREATY N° 187 Military shaking hands with an Indian chief (J. S. and A. B. Wyon); — Canadian Prize Medal, with bust of Queen Victoria (J. S. and A. B. Wyon); — Earl and Countess of Dufferin; Presentation Medal of the Governor General, 1876 (J. S. and A. B. Wyon); — Dr William Baly,

London, 1814-1861 (A.J.N. 566); — Dr Robert Bentley Todd, London, 1809-1860 (A.J.N. 895; Boston); — Greenwich Hospital School, The Appleton Prize (A.J.N. 910); — Greenwich Hospital School, The W. P. White Prize (A.J.N. 1901 A); — Brisbane Exhibition, 1860; — Norwich and Eastern Counties Exhibition, 1867; — Marriage of Princess Louise to the Marquis of Lorne, 1871; — I. Bacon R.A., 1740-1799; R. Statue of Samuel Johnson; — John Gibson, R.A., 1789-1866, etc.

The following medals all bear the joint signatures of Joseph Shepherd and Alfred Benjamin Wyon: High School for Girls, Montreal; Prize Medal for general proficiency, founded 1875; — Montreal Protestant School; Prize Medal; — Marquess and Marchioness of Lansdowne, Presentation Medal of the Governor General of Canada, 1884; — Law Society, Ontario; Prize Medal; — Princess Louise and Marquis of Lorne; Canadian Prize Medal; — Canadian Thanksgiving medal on the Recovery of the Prince of Wales, 1872; — Young Men's Christian Association of Montreal, Building erected, 1872 (two varieties); — William Branwhite Clarke; Royal Society of New South Wales, Prize Medal, 1878; — Dr Thos. Alexander, Netley Hospital (A.J.N. 595; Boston); — Dr F.S. Arnott, Bombay (A.J.N. 596); — Dr Neil Arnott, 1788-1874 (A.J.N. 597; Boston); — Dr William Baly, London (A. J. N. 599; Boston); — Dr John Jeremiah Bigsby, 1792-1881; Geological Society of London (A. J. N. 602); — Dr William Keith, Aberdeen (A. J. N. 759; Boston); — Dr William Senhouse Kirkes, London 1823-1864 (A. J. N. 760); — Dr Sir William Lawrence, surgeon, London, 1783-1867 (A. J. N. 761); — Sir James Ranald Martin, surgeon, 1793-1874; Netley (A. J. N. 786); — Dr G. D. Longstaff, Chemical Society of London; after A. Bruce-Joy (A. J. N. 783); — Edmund Alexander Parkes, professor of hygiene and physician, London, 1819-1876 (several varieties; A. J. N. 806-72; Boston Collection); — Dr J. Propert, Epsom (A. J. N. 810); — Sir Dig-Bijay Singh (A. J. N. 815); — William S. Tuke, London (A. J. N. 896); — British Medical Association Medal (A. J. N. 1108); — Medal of the Medical Psychological Association (A. J. N. 1124); — Dr S. Solly, London; after E. B. Stephens (A. J. N. 889; in Boston Collection); — Thomas Leverton Donaldson, architect, 1865; — Province of Buenos Aires, Argentine Republic; Building of Railway Bridges, 1870; — Ibid., Buenos Aires, 1871; — Orphan Asylum and Art Schools, Buenos Aires, 1870; — Prize Medal of the National Exhibition of the Argentine Republic at Cordoba, 1871; — New South Wales Exhibition at Sidney, 1879; — Preston Guild Merchant 1882, etc.

Bibliography. — W. W. Wroth, *Joseph Shepherd Wyon*, Dict. Nat. Biog., LXIII, p. 268. — C. Welch, *Numismata Londinensia*, 1894. — W. J. Hocking,

op. cit. — Wyon, *Great Seals*, p. 191. — *Times*, 4. Sept. 1873. — *Daily News*, 6. Sept. 1873. — Frazer, *Medallists of Ireland*. — Cochran Patrick, *Medals of Scotland*. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Leroux, *Médaillier du Canada*, 1892. — H. A. Grueber, *Brit. Museum Guide, English Medals*.

WYON, LEONARD CHARLES (*Brit.*). Eldest son of William Wyon, born in one of the residences connected with the Royal Mint, London, in 1826. He studied art under the tuition of his father from whom he inherited great skill in die-engraving. He was educated at the Merchant Taylors' School, Charterhouse Square, London, and at the age of sixteen years he made various medals a, studies, some of which are preserved in the British Museums London.

One of the earliest known examples of Leonard Charles Wyon's work was executed in 1843, when the young artist was but sixteen years of age. It bears on one side the legend **W. WYON, R. A. CUDI JUSSIT** and a representation of the head and truncated neck of King Louis the Eighteenth of France (not William Wyon, as erroneously stated in most catalogues). Below the truncation of the neck : — **LEONARD C. WYON** 1843, and on the other side a copy of the obverse of the crown of Oliver Cromwell by Thomas Simon, very well imitated. This struck piece is of much interest and excessively rare.

He became Second Engraver to the Royal Mint on Merlin's retirement in 1843, when he was only seventeen years of age, and in 1851 succeeded his father as Chief Engraver, although the office became extinct on the decease of William Wyon. He also succeeded his father as Engraver to the Goldsmiths' Company and was subsequently appointed Engraver to the Assay Offices of Birmingham and Sheffield. He died on Thursday, August 20th, 1891.

This engraver executed most of the dies for the British military and naval medals issued between 1851 and 1891 and also prepared

some of the designs and engraved the dies for many coins of the British Empire—Imperial, Indian and Oversea Dominions — and some for foreign countries. In addition he designed and engraved the dies of a large number of pattern coins and public and private medals.

His signature occurs as **L. WYON**, **LEONARD WYON**, **L. C. W.**, **L. C. WYON**, **L. C. WYON SC.**, **LEONARD C WYON**, and **LEONARD C. WYON FEC.**

James Wyon, a cousin of Leonard Charles Wyon, was Resident Engraver at the Royal Mint, London, from 1851 to 1860. His son George succeeded him, but died in 1862. T. J. Minton became Resident Engraver in 1865, acting as an assistant to Leonard Charles Wyon. Minton died in April, 1879 and the post was abolished.

Some of the dies engraved by William Wyon for the coinage of Queen Victoria were used during the first thirty-six years of Leonard Charles Wyon's tenure of the office of Modeller and Engraver to the Royal Mint.

When the British Government determined to replace the Imperial copper currency by bronze money, an Act of Parliament was passed in the year 1860 " to extend the enactments relating to the copper coin to coin of mixed metal ", and Leonard Charles Wyon was invited to prepare designs for the coinage; but with the understanding that on no account was the Emblem of Britannia to be omitted from the reverse. After mature deliberation it was strongly urged by those in authority that to leave the figure of Britannia off the reverse of the bronze coinage would be to admit that Britain had relinquished her position as ruler of the seas, a place which she had uninterruptedly maintained on the copper coinage since the days of King Charles the Second. Queen Victoria took a great interest in the production of the coinage and honoured the designer with several sittings for her counterfeit presentment which was to adorn the obverse of each denomination. Leonard Charles Wyon submitted several designs for Her Majesty's approval, one of which was eventually adopted and in the month of August, 1860, the first British Imperial bronze coin was struck in the Royal Mint, London. The pattern penny in bronze which was submitted to and approved by the Queen, was destroyed by a man who should have delivered it to the authorities at the Royal Mint.

In his natural desire to give bold relief to the obverse and reverse designs of the coins, Leonard Charles Wyon engraved the original dies much deeper than those subsequently used. This necessitated his doing the work over again because the obverse and reverse working dies were invariably fractured after a relatively small number of coins had been minted, although the circular bronze blanks were specially annealed with a view to obviate the destruc-

tion of the dies. When the dies were not so deeply engraved most of the difficulties experienced by the mint officials vanished and the number of coins produced by a pair of dies was considered satisfactory.

In the month of January, 1861, a few proof bronze pence heavier and thicker than those issued for currency, were struck in the Royal Mint, London. These experimental pieces weighed one hundred and seventy-five grains each, being coined at the rate of forty pieces to the pound avoirdupois. They therefore weighed over twenty-nine grains more than the current Imperial bronze penny, which is minted at the rate of forty-eight pieces to the pound avoirdupois. These proofs, which bear **L. C. WYON** below the truncation of the Queen's bust on the obverse, and **L .C. W.** incuse, below the shield on the reverse, are said to have been coined with the object of ultimately issuing for general circulation heavier Imperial bronze pennies, but by a Treasury Order dated January, 1861, the minting of such pieces was abandoned.

In the year 1861 several proof halfpence of similar design to the current Imperial bronze halfpence dated 1861, were struck in nickel, in the Royal Mint, London, but they do not bear either the artist's name or his initials.

In the year 1887 Leonard Charles Wyon engraved the die for the obverse of the Imperial gold and silver coinage struck in commemoration of the fiftieth year of the beneficent and splendid reign of Queen Victoria, from a model prepared from life by Sir Joachim Edgar Boehm, Bart., R.A. A general chorus of disapprobation heralded its advent, the design of the effigy of the Queen on the obverse being almost unanimously condemned; and in the year 1893 another series of Imperial gold and silver coins bearing on the obverse a splendid portrait of the Queen by that scholarly sculptor, Sir Thomas Brock, K.C.B., R.A., were minted.

To my friend Mr. Henry Garside, the well known numismatist, I am indebted for the following account of the mode of producing coin dies : —

During an interview in the year 1893, Sir Thomas Brock thus described his method of work with the design for the obverse of the British Imperial gold and silver coins which were issued after the minting of the generally disliked " Jubilee " coins had ceased.

" I worked in wax solely from photographs, collating some half-dozen or more. From my wax design moulds were taken and casts made. The design was again worked upon when in the form of a plaster cast. It was then reduced by machinery in the Royal Mint, for the original designs were all four diameters greater than the coins for which they were made. During the process of reducing, a number of small lines — marks of the cutting tool — make their

appearance upon the steel, and these have to be removed by an engraver, under the personal supervision of the artist. When this is done, and any slight corrections or improvements that seem necessary are made, one obtains what is technically known as a ' punch '. From that punch, when hardened, a matrix is obtained. That again, is worked upon by the engraver, under the supervision of the artist. When it is completed to his satisfaction, it is hardened, and you have what is known as ' the master die '. From that another punch is made and hardened, and from that punch come all the working dies for the coining press. When my design was submitted to the Queen, it was, with one slight amendment approved."

COINS FOR CURRENCY.

Many of the dies used for striking the gold, silver, copper, bronze and nickel coins of different denominations which were issued for currency in various parts of the British Empire after the death of William Wyon, were prepared by Leonard Charles Wyon, either from his own designs, other artists' models, or drawings supplied to him by the British and some of the British Oversea Governments. I have omitted descriptions of the types and varieties of the types of the coins as it was impossible to give the information in the space allotted to this artist. For details of the obverse and reverse designs my readers must consult the publications previously referred to. The dates on the coins are subjoined. I think they are almost complete. Those bearing dates distinguished by an asterisk were coined as specimens.

AUSTRALIA.

MELBOURNE MINT.

GOLD : **Sovereign**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Half Sovereign**, 1887.

Obverse by Leonard Charles Wyon from a model by Sir Joachim Edgar Boehm, Bart., R.A.

SYDNEY MINT.

GOLD : **Sovereign**, 1857 to 1870 both years inclusive ; — **Half Sovereign**, 1857 to 1870 both years inclusive.

Obverse and reverse by Leonard Charles Wyon from his own designs.

GOLD : **Sovereign**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Half Sovereign**, 1887, 1889 and 1891.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

BRITISH EAST AFRICA.

COPPER : **Pice**, 1897, 1898 and 1899.
Obverse by Leonard Charles Wyon from a model by William Theed, R.A.

BRITISH GUIANA.

SILVER : **Fourpence**, 1888.
Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

BRITISH GUIANA AND WEST INDIES.

SILVER : **Fourpence**, 1891, 1894, 1900 and 1901.
Obverse by Leonard Charles Wyon from a model by W. Theed.

BRITISH HONDURAS.

SILVER : **Fifty Cents**, 1894, 1895, 1897 and 1901 ; — **Twenty Five Cents**, 1894, 1895, 1897 and 1901 ; — **Ten Cents**, 1894 ; — **Five Cents**, 1894.
BRONZE : **Cent**, 1885, 1888, 1889 and 1894.
Obverse by Leonard Charles Wyon from a model by W. Theed.

BRITISH IMPERIAL.

GOLD : **Five Pounds**, 1887 ; — **Two Pounds**, 1887 ; — **Sovereign**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Half Sovereign**, 1887, 1890, 1891, 1892 and 1893.
SILVER : **Crown**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Double Florin**, 1887, 1888, 1889 and 1890 ; — **Half Crown**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Florin**, 1887, 1888, 1889, 1890, 1891 and 1892 ; — **Shilling** (Small bust), 1887, 1888 and 1889 ; — **Shilling** (Large bust), 1889, 1890, 1891 and 1892 ; — **Sixpence** (The "Jubilee"), 1887 ; — **Sixpence** (After the "Jubilee"), 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Fourpence**, 1888, 1889, 1890, 1891 and 1892 ; — **Threepence**, 1887, 1888, 1889, 1890, 1891, 1892 and 1893 ; — **Twopence**, 1888, 1889, 1890, 1891 and 1892 ; — **Penny**, 1888, 1889, 1890, 1891 and 1892.
Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.
BRONZE : **Penny**, 1860 to 1894 both years inclusive ; — **Halfpenny**, 1860 to 1894 both years inclusive ; — **Farthing**, 1860 to 1869, 1872 to 1876, 1877*, 1878 to 1888 and 1890 to 1895 all years inclusive.

Halfpenny, 1874.

Obverse and reverse by Leonard Charles Wyon from his own designs.

BRITISH INDIA

GOLD **Mohur**, 1862, 1870, 1871, 1872, 1873, 1874, 1875, 1877, 1879, 1880, 1881, 1882, 1884, 1885, 1888, 1889, 1890, 1891 and 1892; — **Ten Rupees**, 1862, 1870, 1872, 1875 and 1879; — **Five Rupees**, 1862, 1870, 1872, 1873 and 1879.

SILVER: **Rupee**, 1860*, 1861*, 1862, 1863*, 1867*, 1874 to 1893 and 1897 to 1901 all years inclusive; — **Half Rupee**, 1861*, 1862, 1874, 1875, 1876, 1877, 1878, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1888, 1889, 1892, 1893, 1894, 1896, 1897 and 1899; — **Quarter Rupee**, 1861*, 1862, 1874 to 1894 both years inclusive, 1896, 1897, 1898 and 1901; — **Two Annas**, 1861*, 1862, 1874, to 1898 both years inclusive, 1900 and 1901.

COPPER: **Half Anna**, 1861*, 1862, 1875, 1876, 1877, 1878*, 1890*, 1891*, 1892* and 1893*; — **Quarter Anna**, 1861*, 1862, 1874 to 1880, 1882 to 1887, and 1889 to 1901 all years inclusive; **Half Pice**, 1861*, 1862, 1887, 1889 to 1899 both years inclusive, and 1901; — **Twelfth Anna**, 1861*, 1862, 1874, 1875, 1876, 1877, 1878, 1883 to 1899 both years inclusive, and 1901.

Obverse and reverse by Leonard Charles Wyon from his own designs.

Proof rupee dated 1860. L. C. WYON below the truncation of the Queen's bust.

BRITISH INDIA NATIVE STATES.

ALWAR STATE.

SILVER: **Rupee,** 1877, 1880 and 1891.
Obverse by Leonard Charles Wyon from his own design.

BIKANIR STATE.

SILVER: **Rupee,** 1892 and 1897.
COPPER: **Quarter Anna,** 1895; — **Half Pice,** 1894.
Obverse by Leonard Charles Wyon from his own design.

DEWAS STATE. S.B.[1]

COPPER: **Quarter Anna,** 1888; — **Twelfth Anna,** 1888.
Obverse by Leonard Charles Wyon from his own design.

DHAR STATE.

COPPER: **Quarter Anna,** 1887; — **Half Pice,** 1887; — **Twelfth Anna,** 1887.
Obverse by Leonard Charles Wyon from his own design.

CANADA.

SILVER: **Twenty Cents,** 1858; — **Ten Cents,** 1858, 1870, 1871, 1872, 1874, 1875, 1880 to 1894 both years inclusive, 1896, 1898, 1899, 1900 and 1901; — **Five Cents,** 1858, 1870, 1871, 1872, 1874, 1875, 1880 to 1894 both years inclusive, 1896, 1898, 1899, 1900 and 1901.
BRONZE: **Cent,** 1858 and 1859.
Obverse and reverse by Leonard Charles Wyon from his own designs.
SILVER: **Fifty Cents,** 1870, 1871, 1872, 1881, 1888, 1890, 1892, 1894, 1898, 1899, 1900 and 1901; — **Twenty Five Cents,** 1870, 1871, 1872, 1874, 1875, 1880, 1881, 1882, 1883, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1899, 1900 and 1901.
BRONZE: **Cent,** 1876, 1881, 1882, 1884, 1886, 1887, 1888, and 1890 to 1901 both years inclusive.
Obverse by Leonard Charles Wyon from a model by W. Theed.
Reverse by Leonard Charles Wyon from his own design.

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1. See "*Numismatic Circular*", Volume 23, column 545.

CEYLON.

SILVER: **Fifty Cents**, 1892, 1893, 1895, 1899 and 1900; — **Twenty Five Cents**, 1892, 1893, 1895, 1899 and 1900; — **Ten Cents**, 1892, 1893, 1894, 1897, 1899 and 1900.

Obverse by Leonard Charles Wyon from a model by W. Theed.

CYPRUS.

BRONZE: **Piastre**, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1889, 1890, 1891, 1895, 1896 and 1900; — **Half Piastre**, 1879, 1881, 1882, 1884, 1885, 1886, 1887, 1889, 1890, 1891, 1896 and 1900; — **Quarter Piastre**, 1879, 1880, 1881, 1882, 1884, 1885, 1887, 1895, 1898, 1900 and 1901.

Obverse by Leonard Charles Wyon from his own design.

HONG KONG.

SILVER: **Dollar**, 1866, 1867 and 1868; — **Half Dollar**, 1866, 1867 and 1868; — **Fifty Cents**, 1890, 1891, 1892, 1893 and 1894; — **Twenty Cents**, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877, 1879 to 1896 both years inclusive and 1898; — **Five Cents**, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877, 1879 to 1895 both years inclusive and 1897, 1898, 1899, 1900 and 1901.

Obverse by Leonard Charles Wyon from a model by W. Theed; the reverse for the dollar and half dollar by Leonard Charles Wyon from a design by Owen Jones; and the reverse for the fifty cents, twenty cents, and five cents, by Leonard Charles Wyon from drawings approved by the Hong Kong Government.

JAMAICA.

NICKEL: **Penny**, 1869, 1870, 1871, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900; — **Halfpenny**, 1869, 1870, 1871, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900; — **Farthing**, 1880, 1882, 1884, 1885, 1887, 1888, 1889, 1890, 1891, 1893, 1894, 1895, 1897, 1899 and 1900.

Obverse by Leonard Charles Wyon from a model by W. Theed. Reverse by Leonard Charles Wyon from a drawing supplied by the Government of Jamaica.

JERSEY.

BRONZE: **Thirteenth of a Shilling**, 1866, 1870 and 1871; — **Twenty-Sixth of a Shilling**, 1866, 1870 and 1871; — **Twelfth of a**

Shilling, 1877, 1881, 1888 and 1894; — **Twenty-Fourth of a Shilling**, 1877, 1888 and 1894; — **Forty-Eighth of a Shilling**, 1877.

Obverse by Leonard Charles Wyon from his own design. Reverse by Leonard Charles Wyon from a drawing of the Arms of Jersey.

MALTA.

BRONZE: **Third of a Farthing**, 1866, 1868, 1876, 1878, 1881, 1884 and 1885.

Obverse by Leonard Charles Wyon from a model by W. Theed.

MAURITIUS.

SILVER: **Twenty Cents**, 1877, 1878, 1882, 1883, 1886, 1889 and 1899; — **Ten Cents**, 1877, 1878, 1882, 1883, 1886, 1889 and 1897.

BRONZE: **Five Cents**, 1877, 1878, 1882, 1883, 1884, 1888 and 1890; — **Two Cents**, 1877, 1878, 1882, 1883, 1884, 1888, 1890, 1897 and 1899; — **Cent**, 1877, 1878, 1882, 1883, 1884, 1888, 1890, 1897 and 1899.

Obverse by Leonard Charles Wyon from a model by W. Theed.

NEW BRUNSWICK.

SILVER: **Twenty Cents**, 1862 and 1864; — **Ten Cents**, 1862 and 1864; **Five Cents**, 1862 and 1864.

Obverse and reverse by Leonard Charles Wyon from his own design.

BRONZE: **Cent**, 1861 and 1864.

Obverse by Leonard Charles Wyon from his own design.

NEWFOUNDLAND.

GOLD: **Two Dollars**, 1865, 1870, 1872, 1880, 1881, 1882, 1885 and 1888.

SILVER: **Fifty Cents**, 1870, 1872, 1873, 1874, 1876, 1880, 1881, 1882, 1885, 1888, 1894, 1896, 1898, 1899 and 1900; — **Twenty Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1881, 1882, 1885, 1888, 1890 1894, 1898, 1899 and 1900; — **Ten Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1882, 1885, 1888, 1890, 1894 and 1896; — **Five Cents**, 1865, 1870, 1872, 1873, 1876, 1880, 1881, 1882, 1885, 1888, 1890, 1894 and 1896.

Obverse and reverse by Leonard Charles Wyon from his own design.

BRONZE: **Cent,** 1865, 1872, 1873, 1876, 1880, 1885, 1888, 1890, 1894 and 1896.
Obverse by Leonard Charles Wyon from his own design.

NOVA SCOTIA.

BRONZE: **Penny,** 1856; — **Halfpenny,** 1856.
Obverse and reverse by Leonard Charles Wyon from his own designs.
Cent, 1861, 1862 and 1864; — **Half Cent,** 1861 and 1864.
Obverse by Leonard Charles Wyon from his own design.

PRINCE EDWARD ISLAND.

BRONZE: **Cent,** 1871.
Obverse by Leonard Charles Wyon from a model by W. Theed. Reverse by Leonard Charles Wyon from a drawing of the Arms of Prince Edward Island.

STRAITS SETTLEMENTS.

SILVER: **Fifty Cents,** 1886, 1887, 1888, 1889. 1890, 1891, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900 and 1901; — **Twenty Cents,** 1871, 1872, 1873, 1874, 1876 to 1891 and 1893 to 1901, all years inclusive; — **Ten Cents,** 1871, 1872, 1873, 1874, 1876 to 1891, and 1893 to 1901, all years inclusive; — **Five Cents,** 1871, 1873, 1874, 1876 to 1891 and 1893 to 1901, all years inclusive.
COPPER: **Cent,** 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1883, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1894, 1895, 1897, 1898, 1900 and 1901; — **Half Cent,** 1872, 1873, 1874*, 1875*, 1883, 1889 and 1891*; — **Quarter Cent,** 1872, 1873, 1875*, 1889, 1891*, 1898, 1899 and 1901.
BRONZE: **Cent,** 1884; — **Half Cent,** 1884; — **Quarter Cent,** 1884.
Obverse by Leonard Charles Wyon from a model by W. Theed.

PATTERN COINS.

Leonard Charles Wyon prepared many patterns for coins either from his own designs or other artists' models. The dies were engraved with great skill and some of the specimens struck are unsigned, very artistic and excessively rare. Among them are the following: —
Cent, Undated.
Obv. — Legend: — VICTORIA D: G: BRITANNIAR: REGINA F: D: A rose between the beginning and end of the legend. Head

and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of laurel. A grooved fillet binds the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with a curl hanging. The wreath and fillet are partly hidden by the hair. The whole within an ornamented rim.

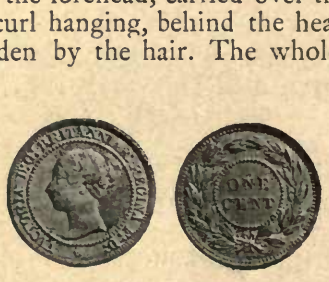
Cent, undated.

℞. — Inscription, in two lines: — ONE | CENT. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow, with hanging parts. The whole within an ornamented rim.

E. — Plain.

Cent, Undated.

Obv. — Legend: — VICTORIA D: G: BRITANNIAR: REGINA F: D: A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of laurel. A grooved fillet binds the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with a curl hanging, behind the head. The wreath and fillet are partly hidden by the hair. The whole within an ornamented rim.



Cent, undated.

℞. — Inscription, in two lines: — ONE CENT encompassed by a beaded circle. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.

Farthing, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a wreath of banksia. The wavy hair is parted on the forehead, a portion being plaited, carried below the ear and collected into a knot behind the head with a curl hanging. The whole within an ornamented rim.

Farthing, 1857.

Rℒ. — Upper legend : — ONE FARTHING. Lower legend : — 2 CENTIMES. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1857.

Obv. Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing

Halfpenny, 1857.

a wreath of banksia. The wavy hair is parted on the forehead, a portion being plaited, carried below the ear and collected into a

knot behind the head with a curl hanging. The whole within an ornamented rim.

℞. — Upper legend : — DECIMAL HALFPENNY. Lower legend : — 5 CENTIMES. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Cent, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Cent, 1857.

℞. — Upper legend : — ONE CENT. Lower legend : — MDCCCLVII. An ornament on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose with a bead on the left and another on the right between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy

hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Halfpenny, 1857.

℞. — Upper legend : — DECIMAL HALFPENNY. Lower legend : — MDCCCLVII. The rose, thistle and shamrock engrafted upon the same stem on the left and also on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Penny, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Penny, 1857.

Rℒ. — Upper legend : — DECIMAL PENNY. Lower legend : — ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Five Farthings, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted of the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Rℒ. — Upper legend : — FIVE FARTHINGS. Lower legend : — 10 CENTIMES. A five pointed star on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Five Cents, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : A rose with a bead on the left and another on the right between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left

Five Cents, 1857.

encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly

hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Rℒ. — Upper legend : — FIVE CENTS. Lower legend : — MDCCCLVII. The rose, thistle and shamrock engrafted upon the same stem, on the left, and also on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Ten Cents, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1857, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging and bound by a grooved fillet. The whole within an ornamented rim.

Ten Cents, 1857.

Rℒ. — Upper legend : — TEN CENTS. Lower legend : — ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair, which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.

Halfpenny, 1859.

Rℒ. — Inscription, in three lines : — DECIMAL | HALF | PENNY encompassed by a beaded circle, which is encircled by a wreath of laurel. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1859.

Obv. — Legend : — VICTORIA D : G : BRIT : REGINA F : D : An ornament between the beginning and end of the legend. The Royal Crown. The whole within an ornamented rim.

Halfpenny, 1859.

Rℒ. — Legend : — PENNY. The numerals $\frac{1}{2}$ with the date, 1859 below. A rose on the left and another on the right between the legend and date. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile

and looking to the left, encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.

Halfpenny, 1859.

℞. — Inscription, in three lines : — DECIMAL | HALF | PENNY. A branch of laurel on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.

Five Cents, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a knot behind the head with two curls hanging. The whole within an ornamented rim.

Five Cents, 1859.

℞. — Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The beaded circle is

encircled by a wreath formed of two branches of oak leaves and acorns joined by a rose. The whole within an ornamented rim.

E. — Plain.

Penny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends on the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging, behind the head, and bound by a grooved fillet. The whole within an ornamented rim.

Penny, 1859.

℞. — Upper legend : — DECIMAL PENNY. Lower legend : ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Penny or Cent, 1859.

Obv. — Legend : — VICTORIA D : G : BRIT : REGINA F : D :

Penny or Cent, 1859.

The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left. Her Majesty is wearing a diadem ornamented with a scroll. The diadem is partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging behind the head. The whole within an ornamented rim.

℞. — The numeral **1** with a branch of laurel on the left and another on the right, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. The whole within an ornamented rim.

E. — Plain.

Penny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging, behind the head, and bound by a grooved fillet. The whole within an ornamented rim.

Penny, 1859.

℞. — Inscription, in three lines: — ONE | DECIMAL | PENNY encompassed by a beaded circle which is encircled by a wreath of oak-leaves and acorns. The whole within an ornamented rim.

E. — Plain.

Penny, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : The date, 1859, between the beginning and end of the legend with an ornament on the left and another on the

right. Head and truncated neck of the Queen in profile and looking to the left encompassed by a beaded circle. Her Majesty is wearing a diadem, jewelled and heightened with beads. The ends of the diadem are connected by a grooved band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot with two curls hanging behind the head, and bound by a grooved fillet. The whole within an ornamented rim.

Penny, 1859.

℞. — Upper legend: — DECIMAL PENNY. Lower legend: - ONE TENTH OF A SHILLING. A rose on the left and another on the right between the legends. Emblem of Britannia encompassed by a beaded circle and similar to that designed by William Wyon for the reverse of the British Imperial Copper coinage dated 1825. The whole within an ornamented rim.

E. — Plain.

Twopence, 1859.

Obv. — Legend: — VICTORIA D: G: BRIT: REGINA F: D: The Royal Crown. The whole within an ornamented rim.

Two Pence, 1859.

℞. — Legend: — PENCE. The numeral **2** decorated with horizontal lines with the date, 1859, below. A rose on the left and another on the right between the legend and date. The whole within an ornamented rim.

E. — Plain.

Penny, 1860.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D. Truncated bust of the Queen in profile, and looking to the left. On the truncation of the bust : — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. A beaded circle broken by the laurel wreath and the lower part of the bust, between the legend and effigy. The whole within an ornamented rim.

Penny, 1860.

Rℒ. — Upper legend : — ONE PENNY. Lower legend : — MDCCCLX. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line forming an exergue. Situated in the rock above the exergue and almost below the shield, L.C.W. incuse (Leonard Charles Wyon). A beaded circle broken by the helmet and trident, and the sea, between the legends and the Emblem of Britannia. The whole within an ornamented rim.

E. — Plain.

Penny, 1860.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : C. Truncated bust of the Queen in profile, and looking to the left. On the truncation of the bust : — L.C.WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, broken by the base of the bust, and encircled by an ornamented rim.

Penny 1860.

Rℒ. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line forming an exergue, containing the date, in Roman numerals, MDCCCLX. Situated in the rock above the exergue and almost below the shield, L.C.W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident, the head of the latter divides the word PENNY. The whole within a plain circle, encircled by an ornamented rim.

E. — Plain.

Penny, 1860.

Obv. — Legend: — VICTORIA D. G. BRITANNIARUM REGINA. Truncated bust of the Queen in profile and looking to the left. On the truncation of the bust: — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with rose, thistles, and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a beaded circle encircled by a plain rim.

Rℒ. — Legend: — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three masted battleship, fully rigged, and behind, a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue containing the date, 1860, in thicker numerals than on the coins issued for currency. Situated in the rock above the exergue and almost below the shield, L. C. W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.

E. — Plain.

Penny, 1860.

Obv. — Legend: — VICTORIA D. G. BRIT. REG. F. D. The legend is divided by Her Majesty's head. Truncated bust of the Queen in profile and looking to the left. Below the truncation of the bust: — L. C. WYON. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow, the hanging parts being plain and flowing and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle,

embroidered with roses, thistles, and shamrocks, united, and a portion of The Star of the Most Noble Order of The Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, broken by the base of the bust, and encompassed by a beaded circle which is encircled by a plain rim.

Rℒ. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind a lighthouse standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue containing the date, 1860, in thicker numerals than on the coins issued for currency. Situated in the rock above the exergue, and almost below the shield L.C.W. incuse (Leonard Charles Wyon). The continuity of the legend is broken by the helmet and trident. The whole within a plain circle, encompassed by a beaded circle, which is encircled by a plain rim.

E. — Plain.

Cent, 1861.

Obv. — Legend : — VICTORIA D : G : BRITT : REG : F : D : Truncated bust of the Queen in profile and looking to the left. Her Majesty is wearing a wreath of laurel partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a plaited knot behind the head. The ends of the wreath are united at the rear of the head by ribbon, which is tied into a bow, the hanging being plain and flowing, and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of the Garter, within part of The Garter, which is inscribed HONI SO, incuse. The whole within a plain circle, encircled by an ornamented rim.

Rℒ. — Upper legend : — ONE CENT. Lower legend : — NOVA SCOTIA. The Royal Crown with a line and the date, 1861, below it encompassed by ornaments within a plain circle which is surrounded by a wreath of roses and mayflowers. The branches are crossed above the lower legend and tied together by ribbon formed into a bow with flowing parts. The wreath is encompassed by a plain circle. The whole within an ornamented rim.

E. — Plain.

Penny, 1862.

Obv. — Legend : — VICTORIA D : G : BRITT : REG : F : D : Truncated bust of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The Queen wears a plain bodice with a rose in front. On the bodice, a mantle, embroidered with roses, thistles and shamrocks, united, and a portion of The Star of the Most Noble Order of the Garter, within part of The Garter, which is inscribed : — HONI SO, incuse. The whole within a plain circle, broken by the base of the bust and encircled by an ornamented rim.

Penny, 1862.

Rℒ. — Legend : — ONE PENNY. Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock in the sea. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines an ornamented trident which she holds with her hand. On her right foot, a sandal. In front of the figure a three-masted battleship, fully rigged, and behind, a lighthouse, standing on a rock projecting above the sea. The rock on which Britannia is seated is cut off by a straight line, forming an exergue, containing the date, 1862. The whole within a plain circle encircled by an ornamented rim.

E. — Plain.

Similar coins are dated 1865 and 1870 (*illustrated*).

Penny, 1870.

Ducat, 1867.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.

Ducat, 1867.

℞. — Legend: — ONE HUNDRED PENCE. The date, 1867, between the beginning and end of the legend with an ornament on the left and another on the right. Inscription, in two lines : — ONE DUCAT. A branch of oak-leaves and acorns on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon formed into a bow with flowing parts. The whole within an ornamented rim.

E. — Plain.

Franc, 1867.

Obv. — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck, the date, 1867. Her Majesty is wearing a diadem richly jewelled and heightened with alternate

crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.

Franc, 1867.

℟. — Legend : ONE FRANC TEN PENCE. A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured, and surmounted by the Royal Crown. A branch of oak-leaves and acorns on the left and another on the right of the shield, the lower parts of the branches being crossed below it. The whole within an ornamented rim.

E. — Plain.

Double Florin, 1868.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.

Double Florin, 1868.

℟. — Upper legend : — 5 FRANCS. Lower legend : — INTERNATIONAL. Inscription, in three lines : — DOUBLE | FLORIN

| 1868. A branch of oak-leaves and acorns on the left and another on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon formed into a bow with flowing parts. The whole within an ornamented rim.

E. — Plain.

A similar specimen has a milled edge.

Half Crown, 1875.

Obv. — Legend: VICTORIA DEI GRATIA BRITANNIAR: REG: F: D: Head and truncated neck of the Queen in profile, and looking to the left. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and united roses, thistles, and shamrocks. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried over the ear and collected into a knot behind the head. The hair is bound by a plain fillet, which is tied into a bow at the back of the head, the hanging parts being crimped and one of them touching the neck. The whole within an ornamented rim.

Half Crown, 1875.

℞. — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour, but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground with the initials W. W. P. (William Wellesley Pole) beneath it. The Dragon is preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground, the date, 1875, and

the initials : — B. P. (Benedetto Pistrucci). The whole within an ornamented rim.

E. — Plain.

Half Crown, 1876.

O. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck : — L.C.W. (Leonard Charles Wyon) and the date 1879. Her Majesty is wearing a diadem richly jewelled and heightened with alternate crosses pattée and fleurs-de-lys. The ends of the diadem are connected by an ornamented band. The diadem and band are partly hidden by the wavy hair which is parted on the forehead, carried above the ear and collected into a knot behind the head with a curl hanging. The whole within an ornamented rim.

Half Crown, 1876.

R. — Saint George attacking the Dragon. The saintly knight is nude, sitting on horseback and looking to the left. He is wearing a crested helmet and has a chlamys hanging from his right arm. The horse is jumping over the fabulous animal and Saint George is attempting to slay it with the lance he holds with both hands. Beneath the dragon's tail : — L.C.W. (Leonard Charles Wyon). The whole within an ornamented rim.

E. — Plain.

Sovereign, 1880.

Obv. — Legend : — VICTORIA D : G : BRITT : REG : F : D : Truncated bust of the Queen in profile and looking to the left. Her Majesty is wearing the Imperial Crown which bisects the legend. The wavy hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads with a pendant (an ornamental cross) in front encircles the neck. An eardrop is suspended from the left ear. From the back of the head depends drapery, arranged in folds which fall over the shoulders. The ermine bodice has an ornament on the front and is also adorned with a

tucker. Over the bodice, the Ribbon of the Most Noble Order of The Garter. The Star of the Garter on the left breast. The whole within a plain circle encircled by an ornamented rim.

Sovereign, 1880.

℞. — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour, but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground with the initials W. W. P. (William Wellesley Pole) beneath it. The dragon its preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground the date, 1880, and the initials : — B. P. (Benedetto Pistrucci). The whole within a plain circle, encircled by an ornamented rim.

Ɇ. — Plain.

Obverse by Leonard Charles Wyon from a medallion by Sir J. E. Boehm, Bart.

Sixpence, 1887.

Obv. — Legend: — VICTORIA DEI GRATIA BRITT: REGINA F : D : Truncated bust of the Queen in profile and looking to the left. Below the truncation of the bust : — J. E. B. (Sir Joachim Edgar Boehm, Bart.) Her Majesty is wearing a widow's cap decorated with frilling and surmounted by a small Imperial Crown. Over the ermine bodice which is adorned with a tucker, the Ribbon of the Most Noble Order of The Garter. The Badge of the Imperial Order of the Crown of India and a portion of The Star of The Garter are on the left breast. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads, with a pendant in front, encircles the neck. An eardrop is

suspended from the left ear. From the back of the head depends drapery ornamented with a lace border and arranged in folds, which fall over the shoulders. The whole within an ornamented rim.

Sixpence, 1887.

Rℒ. — Legend: — SIX PENCE. On The Garter, which is heraldically coloured, and inscribed : — HONI SOIT QUI MAL Y PENSE, a plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured, and surmounted by the Imperial Crown. The date, 1887, is bisected by the crown. The whole within an ornamented rim.

E. — Milled with straight lines.

Obverse by Leonard Charles Wyon from a model by Sir J. E. Boehm, Bart.

Crown, 1888.

Obv. — Legend : — VICTORIA D: G : BRITT : REG : F: D : Truncated bust of the Queen in profile and looking to the left. On the truncation of the bust : — L. C. W. (Leonard Charles

Crown, 1888.

Wyon). Her Majesty is wearing a diadem jewelled and heightened with alternate crosses pattée and fleurs-de-lys. The diadem is partly hidden by drapery arranged in folds, which fall gracefully upon the

shoulders. The hair is parted on the forehead and carried behind the ear to the rear of the head. A necklace of beads encircles the neck. An ear-drop is suspended from the left ear. An ornament on the front of the dress. The whole within a plain circle encircled by an ornamented rim.

R. — Saint George attacking the Dragon. The saintly knight is nearly nude, sitting on horseback and looking to the right, his left hand holding the bridle rein. He is wearing a crested helmet with a tail of hair floating behind. A chlamys flowing freely at the back is fastened in front by a fibula. On the right shoulder a balteus for suspending the gladius. The feet and lower portions of the legs are protected by armour but the toes are uncovered. The horse apparently half advances, half shrinks, from the fabulous animal at its feet. Saint George has broken his lance by wounding the winged monster, and a portion of it remains in its body. The other part is lying upon the ground. The dragon is preparing itself for a deadly spring, and Saint George is about to slay it with the gladius he holds in his right hand. Below the ground the date, 1888, and the initials : — B. P. (Benedetto Pistrucci). The whole within a plain circle, encircled by an ornamented rim.

E. — Milled with straight lines.

Obverse by Leonard Charles Wyon from his own design.

FOREIGN COINS.

Leonard Charles Wyon engraved dies for striking coins for the following foreign countries : —

COLOMBIA.

GOLD : **Double Condor**, 1873 ; — **Condor**, 1873 ; — **Half Condor**, 1873 ; — **Two Pesos**, 1873 ; — **Peso**, 1873.

SILVER : **Peso**, 1873 ; — **Fifty Centavos**, 1873 and 1874 ; — **Twenty Centavos**, 1873 ; — **Ten Centavos**, 1873 and 1874 ; — **Five Centavos**, 1873.

URUGUAY

GOLD : **Doubloon**, 1870 ; — **Five Pesos**, 1870 ; — **Two Pesos**, 1870 ; — **Peso**, 1870.

SILVER : **Peso**, 1870 ; — **Fifty Centesimos**, 1870 ; — **Twenty Centesimos**, 1870 ; — **Ten Centesimos**, 1870.

BRONZE : **Four Centesimos**, 1869 ; — **Two Centesimos**, 1869 ; — **Centesimo**, 1869.

MEDALS.

For the Art Union of London he designed, among others, medals of Sir D. Wilkie, J. M. W. Turner, Hogarth, and T. Banks. His miscellaneous medals were exceedingly numerous, but among

Stothard.

them should be mentioned a medal of the Emperor Nicholas of Russia, in connexion with which he received a graceful letter of thanks from William Ewart Gladstone; a medal to commemorate the exchange of visits in 1855 between Queen Victoria and the Emperor of the French, Napoleon the Third, and a remarkably

fine portrait of William Wordsworth (1848), from a drawing from the life. This portrait, which is said to represent Wordsworth better than any other, has been reproduced in Professor W. Knight's "English Lake District". Other notable medals were those for the Great Exhibition of 1851 (the reverse only), the Exhibition

J. M. W. Turner.

of 1862, the Sydney Exhibition, 1864, and the Colonial and Indian Exhibition, 1886. These were among Leonard Charles Wyon's chief works; it should also be stated that numerous portraits of Royal and other eminent persons, commissioned for various schools, societies, and institutions, have been produced from his designs, many being included in the following list: —

Father (Rev. Theobald) Mathew, 1847; Rℒ. HE REASONED ON TEMPERANCE; modelled from life; — William Wordsworth (1770-1850), 1848; — William Hogarth, 1697-1764, Art Union Medal 1848; Rℒ. The Voter; — Stothard, 1755-1834, Art Union Medal, 1880; Rℒ. The Canterbury Pilgrims (*illustrated*); — Joseph Mallord

Sir David Wilkie.

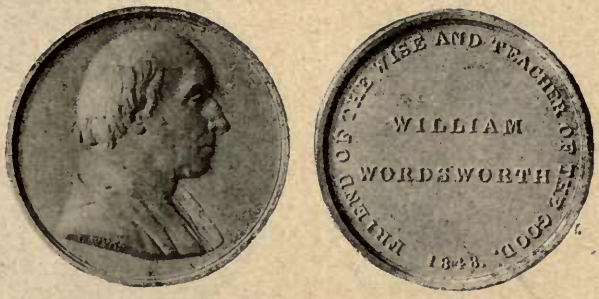
William Turner, 1775-1851, Art Union Medal; Rℒ. The "Fighting Téméraire" (*illustrated*); — Sir David Wilkie, 1785-1841, Art Union Medal, 1861; Rℒ. The Village Politicians (*illustrated*); — William Wyon, Art Union Medal, 1854; Rℒ. Britannia (*illustrated*); — Beriah Botfield, 1854; Annual award of Harrow School (two varieties); — Rev. George Fisk, 1855; School of Industry

for female Orphans, St John's Wood; — Richard Sainthill, numismatist, 1855; — John Gough Nichols and Wife, Silver Wedding, 1868; — Hugh L. Grosvenor, Marquis of Westminster, 1870; — Earl of Yarborough; Lincolnshire Agricultural Society Prize Medal, 1871; — Maharaja Meerza Vejaram Gujaputty Raj Munea, Sultan

William Wyon.

Buhadoor of Vizanagram; — Virgil; Prize Medal for heroic verse; — Thomas Banks, R. A., 1735-1805; — Sir William Browne, 1692-1774, President of the College of Physicians and of the Royal Society; Prize Medal for Greek and Latin odes and epigrams at Cambridge; — Henry Hallam, 1777-1859, historian; — Michael

Faraday, natural philosopher, 1791-1867; — Edward Forbes, naturalist, 1815-1854; — Sir Frederick I. Murchison Bart., 1866; — Paxton; uniface Portrait-medal; — William Wordsworth, 1848 (*illustrated*); — Jonathan Pereira; medal of the Pharmaceutical Society of Great Britain, founded 1854; — Shakespeare Tercentenary Anniversary, 1864; — Queen Victoria; Portrait-medals (many varieties; uniface; in Royal Mint Museum); — Robert Stephenson (Menai Bridge); — Alexander Bruce, London, 1869 (A.J.N. 611); — Edward Forbes, naturalist, 1815-1854 (A.J.N. 640; in Boston Collection); — Dr Robert Liston, surgeon, 1794-1847 (A.J.N. 762); — Dr Richard Mead; St. Thomas's Hospital (A.J.N. 790); — Jonathan Pereira, 1804-1853, pharmacologist, London (A.J.N. 809); — Frederick William IV. of Prussia, 1842; — Czar Nicholas I. of Russia, 1845; — General Monk (copied from Simon's medal); — Earl of Clarendon (after Simon's medal; signed on the truncation : **LEONARD WYON MADE IN 1843**); — Earl of Southampton (after Simon's medal); — Napoleon (II), le fils de Napoleon, 1843; ℞. HAUD IMMEMOR. BENEFICIORUM Armorial bearings of Richard Sainthill and initials; signed : **LEONARD C. WYON AET. 16**; — Dr



William Wordsworth, 1848.

John Hunter; St. George's Hospital, 1850; — Portrait Medals of the Children of Queen Victoria (original Wax Models for seven of these were in the late Mr. J. G. Murdoch's collection); at the sale of L. C. Wyon's medals, dies and wax models at Sotheby, Wilkinson & Hodge's, July 1902, there were "seventeen dies for a series of medals of the children of the late Queen, engraved, by Royal command, by L.C. Wyon" (lot. 344); — W. E. Gladstone, Portrait-medal (of this exists a large sized original model, taken from life by the artist); — Dr Golding Bird, London, 1887; — Visit of the Emperor and Empress of the French to Queen Victoria and Prince Albert, 1855; — Navigation of the Murray River, Australia, 1853; — Marriage of the Princess Royal to Crown Prince Frederick of Prussia, 1858;

— Marriage of the Prince of Wales to Princess Alexandra of Denmark, 1862; R⁄. by Charles Wiener; — Establishment of the Sydney Branch of the Royal Mint established 1855; — Royal Naval College, 1863; Prize for Gunnery; — Great Exhibition, 1851; Prize Medal (R⁄. only); — New South Wales Exhibition, Sydney, 1854; — New South Wales Exhibit at the Paris Universal Exhibition, 1855; — International Exhibition in London, 1862; Prize Medal; — School of Industry, St. John's Wood, 1858; Prize Medal; — Medical Congress, London, 1881 (designed by J. Tenniel); — Fisheries Exhibition, 1881 (R⁄. by J. Pinches); — Smoke Abatement, 1883; — Fisheries Exhibition, 1884 (R⁄. by J. Pinches); — Health Exhibition, 1884 (R⁄. by J. Pinches); — Inventions Exhibition, 1885; — Another, of same; Jury Pass (R⁄. design adapted from William Hogarth); — Colonial and Indian Exhibition, 1886; — Jamaica Exhibition, 1891; — New South Wales Exhibit at the Paris Universal Exhibition, 1867; — New Brunswick Provincial Rifle Association, 1866; — St. Paul's School, Prize Medal (with bust of Colet); — Chester Cathedral Grammar School

Guy's Hospital Medal for Clinical Surgery.

1870; — The King's School, Chester; — Mc Gill University College, Montreal; Prize Medal; — Albert Prince Consort; Prize Medal of the Society of Arts; uniface; — Edward VI. (Bury St. Edmunds Grammar School Medal); — Truro Prize Medal, City of London School, 1851; — South Africa Medal, 1853 (R⁄. only); — India Medal, General Service, 1854 (R⁄. only); — Baltic Medal, 1854-5 (R⁄. only); — Arctic Medal, 1857; — Indian Mutiny Medal, 1857-8 (R⁄. only); — The Albert Medal and the Society's Medal of the Society of Arts; — Arctic Medal, 1876 (R⁄. only); — Egypt Medal, 1882; — Canada Medal, 1885 (Riel's Rebellion); — Guy's Hospital Medal for Clin. Surgery (*illustrated*); — Medical

Department, St. George's Hospital (A.J.N. 732); — Bury St. Edmunds Scholastic Medal (clichés in Dr Stanley Bousfield's collection); — New Brunswick Militia Volunteers' Medal, 1861; — Second Burmese War, 1852 (by W. and L. C. Wyon); — Persian War, 1856-57 (R. only); — Ashantee War, 1873-74 (obv. signed : L. C. WYON); — Best Shot Medal, British Army, 1869 (obv. only); — Afghanistan Medal, 1878-1880 (from the obverse design by Sir Joachim Edgar Boehm Bart.; and the reverse design by Mr. Randolph Caldecott); — Long Service and Good Conduct, Indian Native Army, 1888; — Meritorious Service, Indian Native Army, 1888; — London Police, 1887 and 1897; — Royal National Life Boat Institution, 1860; — Foreign Office, Life Saving (varied types; designed and engraved by W. Wyon, and afterwards reengraved by L. C. Wyon; since 1873 the dies are kept at the Mint); — " Drummond Castle ", 1896 (after L. C. Wyon); — King's Lynn School, Prize Medal, founded, 1864; — Goodenough Prize for Gunnery, 1875 (R. by F. P. Cockerell); — Prize Medal for Science and Art, 1853; — City and Guilds of London Institute, Technological Examination (with bust of the Prince of Wales), etc.

This artist's whole life was passed in the designing of coins and medals, and it is therefore not surprising that the list of his works is a long one. Towards the close of his career he underwent deep disappointment at the Government accepting Sir J. E. Boehm's design for the obverse of the 1887 " Jubilee " coinage, and it is believed that this hastened his end.

Leonard Charles Wyon's collection of coins and some of his medals were sold by auction by Messrs. Sotheby, Wilkinson and Hodge at 13, Wellington Street, Strand, London, W. C., on Thursday, December 12th. 1901, and the following day. The remainder of his medals and some of the dies, wax models for coins and medals by William Wyon and Leonard Charles Wyon and also some of their personal effects were sold by the same auctioneers on Friday, July 18th, 1902.

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WYON, MARIA ELISABETH (*Germ.*). Daughter of the Cologne Mint-engraver, Everhard Wyon, and also a noted Line-engraver there, *circ.* 1738-50.

WYON, PETER (*Germ.*). Probably a relative of Everhard Wyon, (possibly the same as Peter George (II) Wyon), was Line-engraver by profession, and was employed at the Mint of Cologne as Die-engraver, 1727-1742.

His signature *Wyon* occurs on a Thaler of Cologne, dated 1742, with the title of Charles VII., and a Proclamation Medal of the Emperor, issued by that city (*illustrated*), also **W** on a Ducat of same date, with bust of Charles VII., and R℣. DUCAT. NOVUS LIB — ET IMP. CIV. COLON. Arms of city supported by a griffin, &c.

Cologne Proclamation Medal of Emperor Charles VII., 1742.

WYON, PETER (*Brit.*). Second son of George (III) Wyon, and brother of Thomas (I), George (IV), and James (I) Wyon; married E. Avery, a sister of Ann Avery, wife of Thomas. About 1796, he went into business in Birmingham, with his brother Thomas, as a general Die-engraver. In 1797 they were residing at Lionel Street, but in 1800 Thomas removed to London, and on the termination of the association Peter remained in Birmingham and worked for Matthew Boulton at the Soho Mint, where he displayed great taste in his designs and models for ornamental brass work. He died in Cock Street, St. Paul's, Birmingham, in 1822.

For a list of some of the Tokens engraved by the Wyons in partnership, consult the notes on Thomas Wyon *infra*.

TOKENS.

Peter Wyon's signature appears on the following Tradesmen's Tokens, which were issued after Thomas Wyon's removal to London : *Penny Tokens :* Tavistock, Devon Mines, 1811; — Stockton, Christopher and Jennett, 1813; — Rolling Mills at

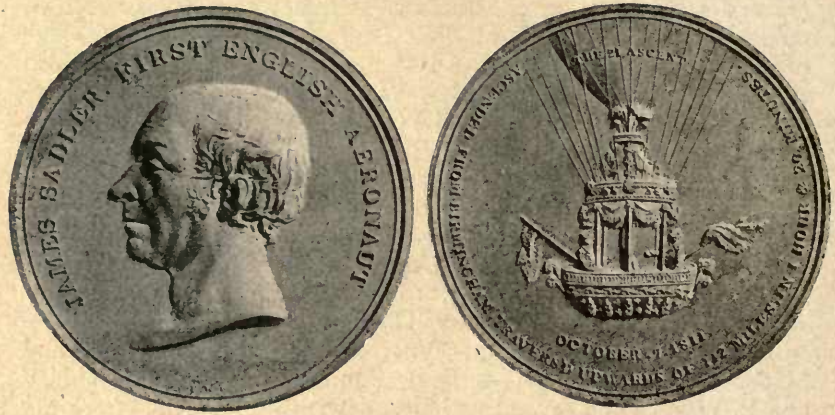
Walthamstow, 1812 (several varieties); — Norwich, S. Barker, 1811; — Nottingham, I. M. Fellowes, 1812 and 1813, and others issued by W^m^ Baker, 1813; — Bath, S.T.Whitchurch and W. Dore, 1811; — Glastonbury, undated (Lyre and Arms of the abbey of Glastonbury); — Taunton, Cox's Iron Foundry, undated; — Staffordshire County, H. Baylis, Birmingham, 1811; — Burslem, I. and R. Riley, 1813; — Cheadle Copper and Brass Company, 1812; — Stafford, Horton & Co, 1801 (sev. var.); — Lowestoft, I. Chaston, 1811; — Weybridge, I. Bunn & Co, 1812; — Birmingham, payable at the Workhouse, 1811 and 1812; — Staverton factory, 1811; — Dublin, Pantheon Halfpenny, 1802 (view of the Pantheon); — London Shop Tickets, Farthing size (several types) and of Newcastle; — Ratley's Token (dealer in coins, Duke's Court, St. Martin's Lane); — Arnold Works, Sixpence 1791 (only the Sixpence is signed **WYON**, but there exist also the 5/., 2/6 and 1/. pieces); — Woodbridge, Shilling 1811; — Hoxne, Twopence, 1798 (Loyal Yeoman Pro Rege Lege et Patria); — Bedworth, Shilling, 1811 (**WYON**); — Birmingham, The Overseers' Two Shillings and Sixpence, 1811 (**WYON**); — Shilling 1811; — Sixpence, 1811; — Willey's Shilling, 1799; — The Overseers' Penny, 1811; — Bridlington, Shilling 1811; — Beverley, Threepence 1813 (**WYON**); — Dundee, Shilling 1797; — Dublin, WELLINGTON & ERIN GO BRAGH, 1818; — George III, Irish Penny 1814 (**WYON**); — Irish Penny Token, 1805 (FOR PUBLIC ACCOMMODATION); — Newcastle-on-Tyne, Eighteen Pence, 1811, and Sixpence, of same date; — Bath, Four Shillings 1811 (Halliday and P. Wyon), and several varieties, described by Davis, *Nineteenth Century Token Coinage*, p. 95, n^os^ 7-14; — Walsall, Penny 1811; — Weybridge, Shilling (1812); — Chichester, Shilling and Sixpence, 1811; — Dublin, Penny 1822 (HIBERNIA); — Three Shillings, Eighteen Pence, and Sixpence 1811.

MEDALS.

Peter Wyon's medals include : Medal of the Royal Infirmary for Children, established 26. April 1820; — Memorial medal of Samuel Fereday, 1815 (signed : P. **WYON SCULPT**) — Memorial Portrait-medallion of Matthew Boulton, 1809 (modelled by Rouw, and published by Thomason); — Lieut.-Col. John Carrick, Bethnal Green Volunteer Infantry, disembodied 1814 (signed: P. **WYON S** :); — James Sadler, first English aeronaut, 1811 (signed: P.W.F.; *illustrated*); — Memorial medal of Nelson, Battle of Trafalgar, 1805 (signed : P.W.F.); — Jubilee of George III., 1809; — William Lloyd Wardle, M.P., 1809; — Oval Portrait-medallion of the same; — Sir John Moore, 1809; — Pitt Club Medals of Dudley, Warrington,

1814, Wolverhampton 1813 (**P. WYON S.**), and probably others; — Victories of Wellington up to Salamanca, and Entry into Madrid, 1812 (obv. by T. Wyon; R/. signed : **P.W.F.**); — Charles James Fox, statesman; memorial medal, 1806 (signed : **P.W F.**); — Memorial medal of Sir John Moore, on his death at Corunna, 1809 (**P.W.F.**); — Liverpool Royal Institution; Prize medal 1814; R/. Wreath; signed : **P. WYON S.C.**; — There is a plaque by him in the United Service Museum, Whitehall, London.

Some of the medals signed : **P. WYON** are said to have been engraved in reality by his son, William Wyon (N. Carlisle's Memoir of William Wyon).



James Sadler, aeronaut.

"Before his death Peter Wyon had the satisfaction of seeing his son William enjoying greater reputation than himself." (Grueber, *Guide*, p. 124.)

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WYON, PETER GEORGE (II) (*Brit.*). Third son of George (I) Wyon and Maria Sybilla Hemmerden; was born at Cologne in 1710, d ed at Saint Kitts, West Indies, 1744. He probably came to England in the train of King George II., or some time after his accession, and brought with him the little boy who grew up to be the George (III) Wyon, buried at Birmingham in July 1797.

It does not seem probable that George (I) Wyon ever came to England, but that Peter George (II) Wyon was employed in this country under King George II. is not open to doubt.

The Rev. Walter James Wyon, who is the senior representative of the eldest branch of the Wyon family, and possesses documents and much inedited information has kindly supplied me, through the courtesy of Mr. Allan G. Wyon, with the genealogical table of the Wyons, and other valuable and interesting data. He writes : " I have made some research in the archives at Cologne, and have made a good many extracts from various registers, of baptisms, marriages and burials connected especially with Saint Columba's Church at Cologne. I cannot absolutely assert the identity of Peter George Wyon, born 1710, with my great-great-grandfather, but the identity is probable to a very high degree approaching certainty. I am clear that the family tradition, as handed to me by my own father, is that our ancestor came with King George II. to England, not with King George I. I mention this because I have seen the latter King's name in print in this connection. My father's (Benjamin Wyon) assertion fits in with my own researches as shewn in the pedigree I send you. Another matter of tradition is that the George (II) Wyon who came to England brought with him the little boy who grew up to be the George (III) Wyon and was buried in Birmingham in 1797. If this be the case then Peter George Wyon who was seventeen years of age when George II. became King may not have come over at the accession but at a later date under his patronage, or he may have come over in some domestic capacity at the age of seventeen and afterwards gone back to Germany, married, and so come back here later with his wife and little son ".

Whether this Peter George Wyon is identical with the Peter Wyon, who was engaged as Die-engraver at the Cologne Mint, I have not been able to ascertain, but I think it is highly improbable.

Peter George Wyon went to the British West Indies to sell some pictures, and died of yellow fever on the Island of Saint Kitts in the year 1744.

WYON, S.W. Referred to in " Medals and Decorations of the British Army and Navy ", by J.H. Mayo, volume I, page 211.

WYON, THOMAS (I) the Elder (*Brit.*). The eldest of the four sons of George (III) Wyon, and a brother of Peter (father of William), George (IV), and James. He learned die-engraving, and about 1796 went into partnership with his brother Peter, as a general Die-sinker at Birmingham. Their business was conducted in 1797 at Lionel Street. He engraved a large number of dies for tradesmen's tokens, especially part of the Coventry series of buildings. The tokens manufactured by the two brothers are signed **W** or **WYON**, and others are unsigned. In 1800[1] Thomas Wyon removed to

1. At the end of the eighteenth century, Thomas and Peter Wyon being in partnership, Thomas said to Peter, " This business is not enough for us two :

London, where he carried on the business, still extant, while Peter remained in Birmingham. On 30th September 1816[2] he was appointed Chief-engraver of His Majesty's Seals. He died on 18th October, 1830, in Nassau Street, London. Two of his sons, by A. Avery, distinguished themselves as Medallists, Thomas Wyon

View of the Royal Mint, London, *temp.* George III.

the younger, and Benjamin Wyon; a third, Edward William Wyon, was a noted sculptor and modeller.

The seals of State executed on the accession of King George IV. were by Thomas Wyon.

TOKENS.

The following Tradesmen's Tokens were issued by the two brothers, Thomas and Peter Wyon : Basingstoke, John Pinkerton's

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I will go to London and see what I can do there and you can carry this on alone in Birmingham", and so he went to London, and settled down in a street on the west side of Blackfriars' Bridge Road, not far from the south end of that Bridge and close to a church designated in the Family Bible as "Christ Church, Surrey", but I have not yet ascertained whether this is its proper ecclesiastical designation (*W.J.W.*).

2. There was a subsequent day in Thomas' history when a new coinage was being got out and the Mint staff found themselves in difficulties. My grandfather Thomas was applied to on account of his immense practical acquaintance with both the artistic and the mechanical work of turning out coins and medals: and he was induced by the Commissioners to go into the mint and reside there for three months until the difficulties were overcome. At the end of that time the Commissioners (amongst whom I understood the Lord Mayor of London had a place) said to him "What can we do for you so that in a more permanent way our sense of your invaluable services may be marked?" He declined the special appointment that they suggested, I am uncertain what that was, and in the end accepted the appointment of "Chief Engraver of the King's Seals", which was conferred upon him by Letters Patent. Unfortunately I cannot give the date of this transaction (*W.J.W.*).

Shilling Token, 1789; — Newmarket, Penny Token, 1799; — Sunderland Penny, 1796; — Kempson's Buildings (Penny Tokens, issued 1796): Guildhall, Mansion-House, Somerset House, Bank of England, St. Bartholomew's Hospital, Bethlem Hospital, Carleton House, Chelsea Hospital, Christ's Church Hospital, St. Paul's Church Covent Garden, Foundling Hospital, St. George's Hospital, Goldsmiths' Hall, Greenwich Hospital, Guy's Hospital, St. James's Palace, Ironmongers' Almshouse, St. Luke's Hospital, Middlesex Hospital, Montague House (altered for the British Museum), The Monument, Ordnance Office, Royal Exchange, St. Thomas's Hospital, Trinity Alms-House; — Kempson's Bridges (Penny Tokens, issued 1797): London Bridge, Westminster Bridge, Blackfriars' Bridge; — Kempson's City Gates (Penny Tokens, 1797). Aldgate, Aldersgate, Bishopsgate, Bridge Gate, Cripplegate, Ludgate, Moorgate, Newgate; — Norwich Loyal Military Association, Penny Token, 1797; — Newcastle-upon-Tyne, Mather's Penny Token, 1797; — Hoxne and Hartsmere, Suffolk Loyal Yeomanry Cavalry, Penny Token, 1795; — Kempson's Warwickshire Penny, 1796; — Birmingham Penny Token, 1796; — Welch's Birmingham Penny, 1795; — Coventry, St. Michael's Church, Penny Token; — Fountains Abbey, Penny (signed on obv. **P. KEMPSON FECIT**); — Cambridgeshire County, Half-Penny Token, 1795; — Chester Halfpenny; — Macclesfield, Charles Roe's Halfpenny, 1790; — Buxton Halfpenny, undated and 1796; — South Shields, Halfpenny 1794; — Braintree, W. Goldsmith's Halfpenny, 1794; — Chelmsford, Clachar & Co's Halfpenny, 1794; — Colchester, Charles Heath's Halfpenny, 1794; — Warley Camp Halfpenny, 1794 (sev. varieties); — Swansea, John Voss's Halfpenny, 1796; — Gloucester, Halfpence 1793 (var.); — Newent, J. Morse's Halfpenny, 1796; — Emsworth, John Stride's Halfpence, 1793, 1794, 1795 (sev. var.); — Gosport, J. Jordan's Halfpenny, 1794; — Petersfield, Halfpenny, 1793; — Portsmouth, Halfpence 1797 (several varieties); — Portsea, G. E. Sargeant's Halfpence, 1794 (sev. var.); — Hereford, C. Honiatt's Halfpenny, 1794; — Appledore, W. Peckham's Halfpenny, 1794; — Benenden, Thomas Reeves' Halfpenny, 1794; — Brookland, Thomas King's Halfpenny, 1794; — Deal, Richard Long's Halfpenny, 1794; — Dimchurch, W. Parris's Halfpenny, 1794; — Lamberhurst, T. Foster's Sussex Halfpenny Token, 1794; — Another, of I. Gibbs, 1794 (varieties); — Romney, John Sawyer's Halfpenny, 1794; — Lancaster, Halfpenny (OUR CAUSE IS JUST); — Rochdale, Halfpenny, 1792 (var.); — Spalding, T. Jenning's Halfpenny, 1794 (sev. var.), and others of I. Jordan's; — Wainfleet, Halfpenny, 1793; — Chambers, Halfpenny, 1794; — Ching's Halfpenny; — Clark's Halfpenny, 1795 (bust of Washington); — Fowler's Halfpenny,

1794; — London Halfpenny, MAY PEACE AND PLENTY ACCOMPANY THE PRINCE & PRINCESS OF WALES; — Mail Coach, Halfpence, 1797, issued by J. Palmer (sev. var.); — Moore's Lace Factory, Halfpenny, 1795; — Ratley's Halfpence, 1795; — Manufactory and Iron-Foundry, Clerkenwell, London, Halfpence, 1795; — Skidmore, Holborn, London, Halfpenny, 1795 (Wyon and James); — Blofield, Loyal Norfolk Yeomanry, Halfpenny 1796; — Norwich, Richard Bacon's Halfpenny, 1794; and others of the same town, issued by N. Bolingbroke 1792, Bullen and Martin's, R. Campin 1794, Richard Dinmore and Son, John Harvey 1792, John Rooks 1793; — Newcastle, Halfpenny 1800; — Nottingham, Halfpenny, 1792; — Coalbrook Dale, Halfpenny 1789, 1792 (several varieties); — Bath, W. Gye's Halfpence 1794 (sev. varieties), and others issued by F. Heath, 1794, 1795, 1796; M. Lambe & Son's Halfpenny 1795 (Arnold & Wyon); Walcot Turnpike Token, 1796; Wood & Co's Halfpence (sev. var.), Bath City Token, 1798; — Bridgewater, B. Water, Halfpenny, 1794; — Crewkerne, Sparks and Gidleys, Halfpenny, 1797; — Leek, Commercial Halfpence, 1793 (3 var.); — Litchfield, Halfpenny 1796 (with bust of D^{r} Sam^{l} Johnson); — Tamworth, Halfpenny, 1799; — Bury, P. Deck's Halfpenny, and another issued by James Goers; — Haverhill, John Fincham's Halfpenny, 1794; — Hoxne & Hartsmere, Suffolk Loyal Yeomanry Cavalry, 1795; — Ipswich, Conder's Halfpenny, 1794; — Sudbury, Goldsmith & Son's Halfpenny, 1793; — Brighton, Halfpence 1794 (with bust of Prince of Wales); — Chichester, Dally's Halfpenny, 1794 (with bust of Queen Elizabeth); — Frant, Sussex Halfpenny Token, 1794; — Hastings, James Tebay's Halfpenny 1794; — Northiam, John Foller's Halfpenny 1794, and others issued by G. Gilbert, 1794; — Winchelsea, Richard Maplesden's Halfpenny, 1794; — North Wales Halfpenny, 1793 (several varieties); — Birmingham Mining and Copper Company Halfpence, 1791 (sev. var.), and others dated 1792 and 1794; — Birmingham, Halfpence 1793, INDUSTRY HAS IT'S SURE REWARD; others of Donald & Co. 1792; Payable at Nottingham 1792; Birmingham Poor House, 1796; Bisset's Museum (sev. var.); John Clark's 1795; — Coventry, John Nixon's Halfpence, 1799 (var.); — Salisbury, I. & T. Sharpes, 1796; — Hull, Halfpenny, 1799; — Leeds, Samuel Birchall's Halfpenny, 1795; — York, Halfpenny 1796 (with bust of Constantine the Great), and another type, with LIBERTAS JUSTITIA PAX; — Gloucester, Penny Tokens 1797 (issued by Kempson; with views of various buildings; 11 types); — Series of Halfpenny Tokens, with buildings in Bath; — Series of Halfpenny Tokens, with buildings in Birmingham (published by Kempson, and executed by the Wyons; cf. *Sharp's Catalogue*, p. 117, n° 1-108); — Series of Halfpenny

Tokens of Coventry, with views of principal buildings (publ. by Kempson, and executed by Wyon; cf. *Sharp*, n° 1-38); — Brunswick Halfpenny 1795; — General Convenience Halfpenny Token 1795; — Low Hall Colliery 1797 Halfpenny; — Sir Isaac Newton, Halfpenny 1793; — Peace and Plenty Halfpenny Tokens 1793 (sev. varieties); — Political Tokens, Halfpenny size: Hon. T. Erskine; Erskine and Gibbs; A way to prevent knaves getting a trick; Views of Newgate 1794, 1795; Noted Advocates for the rights of men, 1796; The wrongs of man Jan. 21: 1793; — Cambridgeshire County, Farthing Token 1796; — Lord Bridport, Promissory Naval Token, Farthings; — Adm[l] Lord Hood, Farthings; — Adm[l] Earl Howe, Farthings; — Adm[l] Sir John Jervis, Farthings; — Industry has its sure reward, 1795, Farthings; — Adm[l] Macbride, Farthings; etc. Many of these Tokens occur also as Mules, and specimens were struck out of their metals for collectors.

By the Wyons are also: Dundee Pence 1798; — Fifeshire, Penny of Scotland, 1797; — Loch-Leven Penny 1797; — Paisley Penny, 1798 (2 var.); — Dundee Halfpence 1795, 1796, 1797 (many varieties); — Forfar Halfpenny 1797 (designed by Wright); — Edinburgh Halfpence 1796 and 1797; — Dundee Farthings 1796 and 1797; — Perth Farthing 1798 (designed by T. Menzies); — Dublin Halfpenny, 1792.

Thomas Wyon's signature occurs on the following Tradesmen's Tokens: Birmingham Penny, CRESCIT IN IMMENSVM (*T. W.*); — Walthamstow Halfpence, 1811 and 1813 (issued by the British Copper Company in Thames St., London; several varieties); — London, Mail Coach, Halfpenny; — Norwich, Dunham and Yallop, Halfpenny 1811; and another issued by Newton, MDCCCXI; — Sheffield, Halfpence 1811 and 1812 (varied types); — Bank of England Three Shilling Tokens 1812-1816; — Bank of Ireland Ten Penny Token 1813; — Birmingham, Workhouse 2/6, 1/6 and 1/. Tokens; — Devonshire County Twopence, 1801; — Basingstoke, Shilling, 1789; — Staverton, Half Crown, 1811; and Penny (signed: **T. W.**); — Tullamore, One shilling and one penny token (3 var.); — Guernsey, Five shillings, 1809 (issued by Bishop de Jersey & Co.).

Tickets: Birmingham, Society for Free Debate, 1789; — Union Mill, Birmingham, 1796; — Felsted School (with head of Minerva); — Race Course, Newcastle, 1800.

MEDALS.

Thomas Wyon's medals include:

George III.'s recovery from insanity, 1789 (several types); — George III. and Queen Charlotte, PATRONS OF VIRTUE; and another

PEACE AND HARMONY; — Earl Spencer, First Lord of the Admiralty, 1799 (signed: **WYON**); — Earl Howe, Admiral of the Fleet; — Selina, Countess of Huntingdon, 1791; — Col. Noël, of the Rutland Fencibles; — Admiral Gardner, election token; — Tur-

Turton's Memorial medal of Nelson, 1805.

ton's memorial medal of Nelson, 1805 (*illustrated*); — Wellington's Victories up to Salamanca and Entry into Madrid, 1812 (R⁄. by Peter Wyon); — Stonehenge, 1796 (signed: **T. WYON**); — Battle of the Nile, 1798; — Archduke Charles, 1799; — George III. Jubilee, 1810; — Regency of the Prince of Wales, 1811 (obv. modelled by Rouw; signed: **T. WYON F.**; R⁄. by Thomas Wyon Jun^r); — Memorial medalet of George III., 1820; uniface, and signed: **T. WYON**. This forms the front of a gold locket, the back of which is engraved with the crown and the Royal monogram with inscription below. *Obt. 29th Jan 1820 Aet. 81*; — Charles Hutton, mathematician, 1737-1823 (signed: **B. WYON SC.**; **T. WYON DIR.**); — Algiers bombarded, 1816 (obv. by T. Wyon jun^r); — John Hansen, the weaver's friend, 1781-1811, Tribute 1810 (modelled by Rouw); — George, Prince Regent, 1811 (R⁄. by T. Wyon jun^r); — Liverpool Royal Institution, founded 1814; — Memorial medal of Princess Charlotte, 1817 (designed by P. Turnerelli); — Centenary of the Union of Scotland with England, and Stability of the Throne, 1807; CONCORD IS THE SECURITY OF NATIONS; — National Jubilee, 25. October 1809; — Visit of Alexander of Russia to St. Catherine's Hospital; — Peace Medal 1814 (obv. by Parkes); — Death of George III., 29. January 1820; — D^r William Turton, London (*A.J.N.* 897); — Manchester Infirmary, 1796 (two types; *A.J.N.* 1069-70; in Boston Collection); — Halifax National School; Prize Medal (1795); signed: **T. WYON** (*Leroux*, p. 57, n° 480), etc.

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WYON, THOMAS, (II) junior (*Brit.*). Eldest son of Thomas Wyon the elder, was born in 1792 in Birmingham. He was educated in London, and at the age of fourteen years was apprenticed to his father, who was Engraver of His Majesty's Seals. Under the training of Nathaniel Marchant, the gem-engraver, he acquired a correct taste for the antique. About this time he joined the school of sculpture of the Royal Academy, and obtained two silver prize medals. In 1809, when only sixteen years old, he engraved his

Wellington, 1810.

first medallic die, for a medal presented to Lieutenant Pearce, R.N., for saving life, by a society of young ladies. In the next year he gained the gold medal of the Society of Arts for medal-engraving, and again in 1811; the subject in 1810 being a head of Isis, which was utilised for their prize medal[1]. One of his next medals was that of Wellington, from a bust of J. Nollekens, with Rℒ. a figure of Victory, designed by himself, 1810 (*illustrated*). From this period, says Mr. Wroth, he produced many medals for schools, societies, Pitt Clubs, and other institutions.

"On 20th November 1811, Wyon was appointed Probationer Engraver of the Mint, and was employed in making the dies for Bank Tokens for England and Ireland, and coins for the British Colonies and for Hanover. On 13th October 1815 he was appointed

1. The Isis Medal was awarded in the last two distributions of awards in 1850 and 1853.

Chief Engraver to the Mint, being then only twenty-three. The next year he brought out the new silver coinage for the United Kingdom (Half-Crown, Shilling and Sixpence), designing the reverses himself. In 1817 he engraved the dies for the Maundy Money, and began to make his pattern crown-piece in rivalry of Thomas Simon. Signs of consumption now began to appear, and Wyon — a modest and talented artist — died on 23rd (or 22nd) September 1817 at the Priory Farmhouse, near Hastings. He was buried in the graveyard attached to Christ Church, Southwark ". (Wroth, p. 269).

The seals for the Newcastle Antiquarian Society (1813), the Chester Canal Company, and the Limerick Chamber of Commerce (about 1815) were engraved by Thomas Wyon the younger.

In 1816 Pistrucci was commissioned to make models for a new coinage. The work of engraving the dies from these models was first done by Thomas Wyon, jun. After his death in 1817, Pistrucci engraved the dies himself.

COINS FOR CURRENCY.

Among the best known coins produced from dies engraved by Thomas Wyon, jun., are the following : —

BRITISH IMPERIAL.

SILVER : **Three Shillings**, 1812, 1813, 1814, 1815 and 1816 ; — **Eighteen Pence**, 1812, 1813, 1814, 1815 and 1816.

Obverse from a model by Nathaniel Marchant.

SILVER : **Half Crown**, 1816 and 1817 ; — **Shilling**, 1816, 1817, 1818, 1819 and 1820; — **Sixpence**, 1816, 1817, 1818, 1819 and 1820 ; — **Fourpence**, 1817, 1818 and 1820 ; — **Threepence**, 1817, 1818 and 1820; — **Twopence**, 1817, 1818 and 1820 ; — **Penny**, 1817, 1818, and 1820.

Obverse from a model in jasper by Benedetto Pistrucci.

BRITISH GUIANA.

SILVER : **Three Guilders**, 1816 ; — **Two Guilders**, 1816 ; — **Guilder**, 1816 ; — **Half Guilder**, 1816 ; — **Quarter Guilder**, 1816.

COPPER : **Stiver**, 1813 ; — **Half Stiver**, 1813.

BRUNSWICK, LÜNEBURG AND HANOVER.

GOLD : **Five Thalers** (Pistoles), 1813, 1814 and 1815.

SILVER : **Two Thirds Thaler** (Gulden), 1813.

CEYLON.

SILVER: **Rix Dollar,** 1821.
Reverse by Thomas Wyon, jun.
COPPER: **Two Stivers,** 1815; — **Stiver,** 1815; — **Half Stiver,** 1815.

FRANCE.

GOLD: **Twenty Francs,** 1815.

Louis XVIII., Twenty Francs, 1815.

Under an Order in Council dated 10th May, 1815, 871,581 Louis d'Or (Twenty Francs) were coined in the Royal Mint, London, to pay the troops serving under the Duke of Wellington.

IRELAND.

SILVER: **Tenpence,** 1813.

JERSEY.

SILVER: **Three Shillings,** 1813; — **Eighteen Pence,** 1813.

PATTERN COINS.

Thomas Wyon, jun., engraved numerous dies from which pattern coins were struck. Among them are the following: —

BRITISH IMPERIAL.

Guinea, 1813.
Obv. — Legend:—GEORGIVS III DEI GRATIA. Head and truncated neck of the King in profile and looking to the right. Below the truncation of the neck: — W (Thomas Wyon, jun.). His Majesty is wearing a wreath of laurel. The ends of the wreath are

united at the rear of the head by ribbon, which is tied into a bow with one of the hanging parts on the neck. The whole within an ornamented rim.

℞. — Legend: — BRITANNIARVM REX FIDEI DEFENSOR. The Royal Arms on a shield garnished with the rose, shamrock and thistle and surmounted by the Royal Crown which bisects the date, 1813. The whole within an ornamented rim.

E. — Plain.

The King's head on the obverse was engraved from Nathaniel Marchant's model.

Sovereign, 1816.

Obv. — Legend : — GEORGIUS III DEI GRATIA. Head and truncated neck of the King in profile and looking to the right. His Majesty is wearing a wreath of laurel. The ends of the wreath are united at the rear of the head by ribbon, which is tied into a bow with hanging parts. The whole within an ornamented rim.

℞. — Legend: BRITANNIARUM REX FID : DEF : The Royal Arms on a garnished shield surmounted by the Royal Crown. The date, 1816, below the shield.

E. — Plain.

Half Crown, 181-.

Pattern Half Crown 181-.

The King's head on the obverse was engraved from a model by Benedetto Pistrucci.

"Proof of the head of the Half Crown of George III., a work by T. Wyon, Chief-engraver at the Mint, and retouched by me with the diamond point. This head was copied from one of my cameos preserved at the Mint, but was never issued, the puncheons of the said head, retouched by me, were burnt several times at the Mint. They are extremely rare, as although they resemble the Half Crowns in circulation, they differ much in the face, which on the common coins is more morbid. Given to me by Mr. Pole." — B. Pistrucci.

CEYLON.

Two Rix Dollar, 1812.

Obv. — An elephant standing on a piece of land with herbage, and looking to the left. The date, 1812, below the ground. The whole within an ornamented rim.

Two Rix Dollar, 1812.

Rℒ. — Upper legend : — CEYLON. Lower legend : — CURRENCY. Inscription in two lines, within an oblong compartment surmounted by the Royal Crown : — TWO | RIX-DOLLAR. The mound of the crown bisects the upper legend. On an escroll below the compartment : — DIEU ET MON DROIT. The whole within an ornamented rim.

Rix Dollar, 1812.

Obv. — An elephant standing on a piece of land with herbage, and looking to the left. The date, 1812, below the ground. The whole within an ornamented rim.

Rix Dollar, 1812.

Rℒ. — Upper legend : — CEYLON. Lower legend : — CURRENCY. Inscription, in two lines, within an oblong compartment surmounted by the Royal Crown : — ONE RIX DOLLAR. The mound of the crown bisects the upper legend. On an escroll below the compartment : — DIEU ET MON DROIT. The whole within an ornamented rim.

IRELAND.

Penny, 1813.

Obv. — GEORGIUS III. D: G. REX. Draped bust of the King in profile and looking to the right. The monogram T. W. (Thomas Wyon) on the drapery. His Majesty is wearing a wreath of laurel. The ends of the wreath are united at the rear of the head by ribbon which is tied into a bow with one of the hanging parts on the neck. The whole within an ornamented rim.

Penny, 1813.

℞. — Legend : HIBERNIA. A harp with nine strings crowned with the Royal Crown. Below the harp, the date, 1813. The whole within an ornamented rim.

E. — Milled incusely in the centre.

MEDALS.

Thomas Wyon junior's medals include the following : Presentation medal to Lieutenant Pearce R. N. for life saving, 1809; — Isis medal, 1810 (re-engraved in 1813, and used by the Society of Arts for their Prize medals); — Medal of Wellington, 1810 — Wooldrige medal, 1812; — Nottinghamshire Rifleman; — Honorary Medal for T. Skinner, Fort de Bath; — Medal for the Royal Naval College, Portsmouth, 1812; — Manchester Pitt Club medal, 1813 (℞. Pitt arousing the genius of Britain to resist the fiends of Anarchy, who have overthrown Religion and Royalty, with the Virtues awaiting the result, etc. According to Sainthill, one of Wyon's grandest efforts ; *illustrated*) ; — Regency of the Prince of Wales, 1811 (℞. signed : T.W JUN. D & F); — The Peace of 1814 (T. WYON. JUN. S.); — The Hanoverian Dynasty, 1814 (T. WYON. JUN. S :); — Upper Canada

preserved; — Medals presented to the Indian Chiefs in Canada, 1814 (several types); — Medal of the Tsar Alexander I. of Russia, struck during the Visit of the Grand Duchess of Oldenburg to the Royal Mint, London; — Treaty of Paris, 1814 (published by Rundell & Co., from his 'Peace checking the Fury of War', a design which had won the gold medal of the Society of Arts); —

Manchester Pitt Club Medal, 1813.

Centenary of Accession of House of Brunswick (for the Corporation of Cork); — Liverpool Pitt Club medal; — Waterloo medal, 1815 (*illustrated*), with reverse, Victory, adapted from a Greek coin of Elis (*illustrated*), a type which is described as one of the finest

Pattern for Waterloo Medal, 1815.

compositions in Greek numismatic art; the medal is signed: **T. WYON. JUN. S.**; — Opening of Waterloo Bridge, 1817; — Medal issued for the Army, 1808-1814, obv. Britannia to left seated

on a globe; Rℒ. Laurel-wreath enclosing the name of the battle;— Pattern for Waterloo medal, 1815 (*illustrated*); — Cambridge Prize Medal, 1812 (ARTIS CÆLATURÆ NUMISMATIBUS EXEMPLAR ADROGATUM; medal executed for H. R. H. the Duke of Gloucester as the Chancellor of the University of Cambridge; — Pitt, 1814 (Rℒ. designed by H. Howard); — Jubilee in honour of the Peace,

Stater of Elis, B.C. 479-421.

1. Aug. 1814; — Algiers bombarded, 1816 (obv.only); published by Rundell, Bridge & Rundell; — Coronation of George IV., 1821 (obv. signed : **T. W. JUN. E.**, was engraved before artist's death in 1817; Rℒ. by Benj. Wyon); — George, Prince Regent, 1817; Rℒ. TO THE NOBLE SIGNOR VICTOR CARIDI, DEPUTY FROM THE LEGIS-

Bombardment of Algiers, 1816.

LATIVE ASSEMBLY OF THE UNITED IONIAN STATES II. JULY 1817. — Upper Canada preserved (A beaver undismayed by the appearance of the American eagle; the British lion in the distance); — True-Blue Club medal; — Miniature medal (weighing seven grains) of the Duke of Wellington; — Miniature medal of the Prince; — Medallion of Sir Joseph Banks (unfinished); — Medal of Miles (as

a counterpart to that of Snelling; unfinished); — Medal of the Mint (unfinished).

" The private life of Thomas Wyon junr. ", says Sainthill, " was

Medal awarded to Indian Chiefs, 1814.

as amiable as his public was splendid; his habits were strictly religious and domestic; and as a son and a brother, he was all that a parent or a relative could wish for; his manners were uncommonly mild and unassuming; though it would not have been wonderful if abilities which, at so early an age, placed him at the undisputed

head of his profession in this country, had rendered him otherwise; he was also perfectly free from that envy and jealousy which, while it exists among all classes of society, is perhaps more visible among artists. No person could be more ready at all times to point out merit wherever it existed, and no one more severely criticised, or had so humble an opinion of his own labours as himself" (*Olla Podrida*, I, p. 32).

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WYON, WILLIAM (*Brit.*) 1795-1851. Eldest son of Peter Wyon, was born in Birmingham in 1795. He went to school in his native place, and in 1809 was apprenticed to his father. The art of Flaxman, with which he became acquainted, when a boy, through coming across a copy of the famous artist's "Dante", left a lasting impression on his mind; so much so, that in after life he was in the habit of calling Flaxman his real instructor.

Under the guidance of his father, the youthful engraver collaborated with him in the execution of many dies for Tokens and Medals, which bear Peter Wyon's signature. At the age of sixteen, he produced a head of Hercules in bold relief, which was brought to the notice of Nathaniel Marchant, "and elicited from the renowned gem-engraver an earnest recommendation that the youth should be employed upon objects of higher art than those which his father was accustomed to receive from the tradesmen of Birmingham". Among other early works of William Wyon, Sainthill mentions a head of Antinous, "which his father set in gold for his own seal", and a die with a copy of "The Woodman" after Westall's picture, gilt impressions from which were struck for brooches which "obtained so large a sale that the manufacturers were anxious to have other similar designs executed by the same hand".

In 1812 William Wyon visited London on the invitation of his uncle Thomas Wyon, and was induced to make a die in competition for the premium offered by the Society of Arts. The subject was 'a head of Ceres'. "Marchant praised the design", says Wroth, "and when Wyon wanted to obtain a model of an ancient plough told him to go to Richard Payne Knight, and to say that he was 'that pretty behaved, modest boy whom he had spoken to him about'. On 25. May 1813 the Society of Arts awarded Wyon their

large gold medal for his 'Ceres' and purchased the dies for use in striking the Society's prize gold medal (class, Agriculture)". The same Society granted to him another gold medal for his designs for a Naval prize medal, being an original composition of Victory in a marine car attended by Tritons.

In 1815 William Wyon again visited London, and aided his uncle Thomas Wyon the elder in engraving the new Great Seals. He was required to cut those for Scotland and Ireland, while his cousin Thomas was engaged on the execution of the Great Seal for England.

In 1816 Pingo and Marchant, the chief and second engravers of the Mint having been superannuated, Thomas Wyon junior was

Portrait-medal of William Wyon,
by Leonard C. Wyon.

promoted to be Chief-engraver, and notwithstanding the objection raised against the candidature of William Wyon, on account of his being of the same family as the Chief-engraver, he was chosen, after a competition, and on the award of Sir Thomas Lawrence, to fill the post of Second engraver.

In 1817 Thomas Wyon junior died, and Pistrucci, the noted Gem-engraver, and a favourite of the Master of the Mint, Lord Maryborough, was appointed to the vacant office. William Wyon resented this nomination, and differences arose between the two men. Pistrucci was a skilful artist, but it is said an indolent one: and most of the work incurred by the great recoinage of 1816 and the British and Colonial coinages of George III. and George IV. devolved on Wyon, without any increase to his pay.

In 1822, Pistrucci practically withdrew his services by declining to reproduce Sir Francis Chantrey's bust of the King on the coinage of that year. He nevertheless retained his salary of £ 500 while Wyon only received £ 200. This continued until 1828, when, as a compromise, Wyon was made Chief-Engraver, and Pistrucci

Portrait-model of George IV., by William Wyon.

received the designation of Chief-Medallist, each receiving a yearly salary of £ 350, while Wyon was awarded £ 500 for his extra services from 1823 to 1828.

"In 1830 Wyon began the series of coin-dies of William IV., the portrait (*illustrated*) being taken from Sir Francis Chantrey's model. In 1835 he visited Lisbon and modelled the portrait of Queen Donna Maria for the new Portuguese coinage which he was selected to engrave. In 1831 he had been elected an associate of the Royal Academy, and on 10. March 1838 he became an academician, this being the first occasion on which a medallist had been elected. He was also an honorary member of the Imperial Academy of Fine Arts at Vienna (elected 1836).

"On the accession of Queen Victoria the preparation of the Coronation medal was entrusted to Pistrucci, and in 1837 and 1838 a newspaper controversy as to the respective merits of the work (and nationality) of Pistrucci and Wyon excited public interest. Pistrucci was stoutly defended by William Richard Hamilton, while Wyon was supported by Richard Sainthill, the numismatist, and by Edward Hawkins, who wrote under the pseudonyms of 'Daniel Briton', 'Persona', and 'A.Z.' Wyon's friend Nicholas Carlisle

printed privately a eulogistic memoir of him in 1837" (Wroth, *Dict. Nat. Biog.*, p. 270).

The following extract from the Parliamentary Record of the Mint shows how acute the controversy became. Pistrucci, in his notes, complains of Wyon spoiling his dies by retouching them, and in a letter of R. J. Lane to Sainthill, in which he praises Wyon's City medal 'as the most exquisitely perfect and true portrait of the Queen', we read that at the Palace Wyon refused to take his sittings with Pistrucci at work in the room. Sainthill however observes that Wyon was entirely free from any feeling of jealousy, as regarded other artists in his own profession, native or foreign, at every period of his life; nor was this disposition ever disturbed by the malevolence and injustice which, at some stages of his career, he encountered from others.

"It appears that Signor Pistrucci was invited over from Italy, when Lord Maryborough was Master of the Mint, to lend his assistance in preparing the dies for a new coinage then about to be issued. It was held as a matter of course, that there could not be sufficient talent among the engravers of Great Britain itself, for the due execution of the task, and that, therefore, a foreigner must be secured at all hazards. And what has been the result? A new coinage appeared not particularly remarkable for its excellence in design or execution, but exceedingly remarkable for the unprecedented prominence given by himself, we presume, to the name of the artist. While the style and titles of His Majesty were obliged to be represented by curtailments and initials, the name "P-i-s-t-r-u-c-c-i" figured at full length in a conspicuous situation on both sides of the coin; as though it were desired to proclaim to all the world that England was compelled to search the continent for an artist capable of fitly executing her coinage, and that none such was to be found within "the four seas of Britain". Signor Pistrucci, it appears, conferred these great favours on the pledge of Lord Maryborough, that he should succeed to the chief engravership on the first opportunity; but when this opportunity occurred it turned out that in making his promise, the Master of the Mint had proved himself grossly ignorant of the powers of his office, inasmuch as an Act of Parliament stood directly in the way of the appointment, by which it was enacted, that no foreigner should have possession of the dies belonging to the coinage of the kingdom; without which possession the chief engraver could not possibly perform his duties. The consequence has been, that ever since, Signor Pistrucci has resided in the Mint, with the nominal appointment of chief medallist, and the (by no means nominal) salary of £300 a-year. It will have been perceived that in this period he has had nothing to do with engraving either coins or

medals, yet we have had both, — and those executed too in a style far superior to the productions of this Italian Artist. How is this? Has the continent again been ransacked? Has another first-rate engraver been decoyed from Italy to this land of fog, there to pine away after a time on a fat salary and the "dolce far niente"? No such thing! The matter was settled simply enough; Mr. William Wyon was appointed chief engraver, and has ever since performed all its duties in person, the only perceptible difference in the coin since it has been under the superintendence of a native artist, having been a very considerable improvement in point both of

Trial piece bearing the Effigy of King William IV.,
by William Wyon.

design and execution, and the dwindling of the engraver's name from the full-length and alto-relievo stateliness of the Italian, to the scarcely-visible "W.W." of the Englishman.

"It is plain from all this, that Lord Maryborough might have spared himself the trouble of his Italian importation, and it is equally plain, that had he so spared himself, he would have spared John Bull the honour and glory of supporting a thankless sinecurist in the person of Signor Pistrucci; for after all, it appears that the Signor considers himself an ill-used man, and repels all insinuations that he might do something for his salary by observing that when the British Government fulfil their promises to him, he shall have no objection to do something for the British Government. That he is determined fully to maintain his rights, may be inferred from the fact of his having lost no time in taking possession of the apartments appropriated to the former chief engraver, which he has ever since continued to occupy, so that, as Mr. Wyon complains, he is compelled to carry on the engraving of the dies in a smaller and more inconvenient space than any of his predecessors, while the dies themselves are more than ever subject to be lost or injured. It is indeed, admitted on all hands, that the present arrangements as to the dies require a thorough reform. They undergo so many

removals during the various processes they have to undergo, that it is more owing to good fortune than good management that many of them have not disappeared, and that some private manufacturers are not enabled to turn out a coinage undistinguishable from that of the Mint itself! The clerk of the irons under whose superintendence they are placed, informs the Committee that at

Impression from Wax model by William Wyon of Queen Victoria's head for the obverse of the British Imperial gold, silver and copper coinage issued for currency.

present, "the dies are forged and burned in one place, brought up from the punches and annealed, hardened, and kept in another, polished in a third, lettered in a fourth, and submitted to the inspection of the chief engraver in a fifth department".

This trial piece is the size of a crown. The reverse is plain and also the edge.

In the autumn of the year 1835 the Portuguese Government

applied to the British Government to allow William Wyon to proceed to Lisbon for the purpose of making a model of Her Most Faithful Majesty Donna Maria to be used for the obverse of a new coinage for Portugal. Nicholas Carlisle in " A memoir of the life and works of William Wyon " published in 1837 says : —

" The consent of the British Government being obtained, and his medical advisers being of opinion that his health might be improved by a sea voyage, Mr. Wyon embarked on the twenty-second of September, and, after a very tempestuous voyage, arrived in safety at Lisbon.

" His stay in that capital appears to have been satisfactory in the highest degree. The model of Her Majesty was esteemed to be a most happy likeness, — and the youthful Queen was so well pleased, that she graciously commanded Mr. Wyon to execute a large medal from it, to be used in the intended coinage.

" After an agreeable residence of six weeks in the city of Lisbon, Mr. Wyon requested the permission of Her Majesty to return to England, which being graciously complied with, our artist, in the month of November, stepped again upon his native soil, to the great joy of his family, and amidst the congratulations of his friends, for the consummate manner in which he had upholden the taste, talent and dignity of the unshackled genius of a Briton, and he now reaps a proud reward in the new series of coins, which he has engraved for the Portuguese Dominions ".

In 1839 Wyon visited Paris, and received a cordial welcome by Louis Philippe, who presented him with a gold medal. Wyon showed the King his Guildhall medal of Queen Victoria, and his medallion of King William IV. Louis Philippe praised that of the Queen highly, and when he looked at William IV., he laughed and said —' It *is* the old boy, his very self'.

Wyon's head of Queen Victoria for the coinage received universal approbation and still ranks as one of the noblest productions, combining beauty of design and perfect execution, in the British numismatic series. Sainthill says : " The graceful arrangement, character, and expression of the whole bust; its breadth and softness; the perfect youth, yet sweetly defined womanhood, of the features; the exquisite delicacy of the line connecting the cheek and neck; and the surpassing beauty of the lower part of the face and lip, strike us as a combination of excellences where all the truth of nature is displayed in all the perfection of art " (*Olla Podrida* I, 65).

One of Wyon's most notable productions was the Cheselden medal for St. Thomas's Hospital (*illustrated*). The subject was a peculiarly difficult one; a dead body laid out in the dissecting room, but he succeeded admirably, showing a wonderful anatomical knowledge, defying all criticism.

In 1846 Wyon designed and engraved a Pattern Crown of the Queen in the mediaeval style (the so-called 'Gothic Crown'), which by Royal command was issued as a coin in 1847. Eight thousand crowns were coined for distribution among the London bankers, and they were soon absorbed by collectors, so that scarcely any strayed into general circulation.

During the remainder of his life Wyon was actively engaged on

Impression from the Wax model by William Wyon for the reverse of the current British India Two Mohurs and Mohur of King William IV., from John Flaxman's design, adopted on the suggestion of Lord William Bentinck.

coin and medal work. He was married in 1821 to Catherine Sophia, third daughter of John Keele, a surgeon of Southampton. His wife died in February 1851, and some months later, in September of the same year, he was attacked by paralysis, which deprived him of the use of his left side, at Brighton, where he died on the following 29th of October. William Wyon left four children, two sons and two daughters, the elder son, Leonard Charles Wyon became Chief-engraver at the Royal Mint on his father's death in 1851 and remained in office until his death in 1891; the younger son, Frederick William, followed the legal profession and died in March, 1904.

Leonard Charles Wyon engraved a portrait-medal of his father (*illustrated*). Another portrait drawn by him in 1842 is reproduced

The Cheselden Medal for St. Thomas's Hospital.

in Sainthill's " Olla Podrida " (I., 88) and in " The Gentleman's Magazine " (1851, II. 609).

" Wyon's industry as a designer and engraver of dies both for coins and medals was extraordinary ", remarks Wroth. " His work was always conscientious and well finished, though he was no doubt hampered by the mechanical conditions with which a modern medallist has usually to comply, and he sometimes adhered too

Medal of the Society for the Management and Distribution of the Artists Fund.

faithfully to the medallic traditions of classical, or rather of pseudo-classical, design. Some of his productions attain a really high level of artistic excellence ".

Sainthill praises Wyon " as an engraver of medals who will stand hereafter in our English order of merit immediately after Thomas Simon. He may not have equalled Simon (?) but he has surpassed Briot, the Roettiers, Rawlins, Blondeau, Croker, Tanner, Pingo, and Pistrucci. His heads have both force and delicacy, and are always admirable in point of likeness. His reverses are conceived in the School of Flaxman, for whose works he was known to have evinced greater enthusiasm than for those of any other modern artist ".

In Carlisle's ' Memoir ' is a fairly complete list of William Wyon's medallic productions up to 1836; another list (but incomplete) was

compiled by L. C. Wyon and printed in Sainthill's 'Olla Podrida' (II., 401-403). I possess a letter by L. C. Wyon, addressed to Stephen Tucker Esq., a collector, in March 1885, in which he mentions that no complete list of his father's works had been made. He states that the nearest approach to it is one which he compiled many years previously (probably for Sainthill), rather hastily, from his account books, which were not carefully kept. They date from 1825 when he was thirty years old, and had of course executed a number of medals.

A case of medals by William Wyon was exhibited at the Great Exhibition in London in 1851. Many of his Pattern Coins and Medals are preserved in the British Museum. A fine series of his medals is contained in a special case which is on exhibit at the Royal Mint Museum, London.

William Wyon's signature occurs usually as **W. W.**; **WYON**; **W. WYON**; **W. WYON A. R. A.**; or **W. WYON, R. A.**

Sainthill, in 'Olla Podrida' I and II has described and ably criticised many of the medallic works of William Wyon, although in some cases I think he has been somewhat excessive in his praise.

COINS FOR CURRENCY.

The coins issued for currency in various parts of the British. Empire during the reigns of King George the Third, King George the Fourth, King William the Fourth and Queen Victoria which were struck from dies engraved by William Wyon are dated as follows. Those bearing dates distinguished by an asterisk were coined as specimens. Sometimes he only executed one of the two dies used for striking the coins.

AUSTRALIA.

QUEEN VICTORIA.

MELBOURNE MINT.

GOLD: **Sovereign** (Royal Arms on reverse), 1872 to 1887 both years inclusive; — **Sovereign** (Saint George and the Dragon on reverse), 1872 to 1887 both years inclusive; — **Half Sovereign**, 1873, 1877, 1881, 1882, 1884, 1885, 1886 and 1887.

Obverse by William Wyon from his own model from life.

SYDNEY MINT.

GOLD: **Sovereign** (Royal arms on reverse), 1871 to 1887, both years inclusive; — **Sovereign** (Saint George and the Dragon on

reverse), 1871 to 1887 both years inclusive; — **Half Sovereign**, 1872, 1874, 1876, 1878, 1879, 1880, 1881, 1882, 1883, 1886 and 1887.

Obverse by William Wyon from his own model from life.

BRITISH GUIANA.

WILLIAM IV.

SILVER : **Three Guilders**, 1832; — **Two Guilders**, 1832; — **Guilder**, 1832, 1833, 1835 and 1836; — **Half Guilder**, 1832, 1833, 1835 and 1836; — **Quarter Guilder**, 1832, 1833, 1835 and 1836; — **Eighth Guilder**, 1833, 1835 and 1836.

Obverse by William Wyon from a bust by Sir Francis Chantrey. Reverse of the eighth guilder dated 1833, 1835 and 1836 and of the guilder, half guilder and quarter guilder dated 1836 by William Wyon from his own designs.

BRITISH IMPERIAL.

GEORGE III.

GOLD : **Half Sovereign**, 1817, 1818 and 1820.

Reverse by William Wyon.

GEORGE IV.

GOLD : **Sovereign**, 1825, 1826, 1827, 1829 and 1830; — **Half Sovereign**, 1825*, 1826, 1827 and 1828.

SILVER : **Half Crown**, 1824*, 1825, 1826, 1828 and 1829; — **Shilling**, 1825, 1826, 1827 and 1829; — **Sixpence**, 1826, 1827, 1828 and 1829.

COPPER : **Penny**, 1825, 1826 and 1827; — **Halfpenny**, 1825, 1826 and 1827; — **Farthing**, 1821, 1822, 1823, 1825 and 1826 (Type 1); — **Farthing**, 1826, 1827, 1828, 1829 and 1830 (Type 2).

Obverse of all except the farthing of Type 1 by William Wyon from a bust by Sir Francis Chantrey. Reverse of all by William Wyon from his own designs.

WILLIAM IV.

GOLD : **Sovereign**, 1831 to 1837 both years inclusive; — **Half Sovereign**, 1834, 1835, 1836 and 1837.

SILVER: **Half Crown**, 1831*, 1834, 1835, 1836 and 1837; — **Shilling**, 1831*, 1834, 1835, 1836 and 1837; — **Sixpence**, 1831, 1834, 1835, 1836 and 1837; — **Groat**, 1836 and 1837; — **Fourpence**, 1831 to 1837 both years inclusive; — **Threepence**, 1831 to 1837 both years inclusive; — **Twopence**, 1831 to 1837 both years inclusive; — **Penny**, 1831 to 1837 both years inclusive.

COPPER: **Penny**, 1831, 1834, 1836 and 1837; — **Halfpenny**, 1831, 1834 and 1837; — **Farthing**, 1831, 1834, 1835, 1836 and 1837.

Obverse of all by William Wyon from a model by Sir Francis Chantrey. Reverse of the groat and copper penny, halfpenny and farthing by William Wyon from his own design.

VICTORIA.

GOLD: **Sovereign** (Royal Arms on the reverse), 1838, 1839, 1841 to 1866, 1868 to 1874 and 1887* all years inclusive; — **Sovereign** (Saint George and the Dragon on the reverse), 1871, 1872, 1873, 1874, 1876, 1878, 1879, 1880, 1884, 1885 and 1887*. — **Half Sovereign**, 1838, 1839, 1841 to 1861, 1863, 1864, 1865, 1866, 1867, 1869 to 1880, 1883, 1884, 1885 and 1887* all years inclusive.

Crown, 1879.

SILVER: **Crown**, 1839*, 1844, 1845, 1847 and 1879* (*illustrated*); — **Half Crown**, 1839 to 1846, 1848, 1849, 1850, 1853*, 1862*, 1864*, 1871*, and 1874 to 1887 all years inclusive; — **Shilling**, 1838 to 1846 and 1848 to 1887 all years inclusive; — **Sixpence**, 1838 to 1846 and 1846 to 1887 all years inclusive; — **Groat**, 1837*, 1838 to 1856 both years inclusive, 1857* and 1862*; — **Fourpence**, 1838 to 1887 both years inclusive; — **Threepence**, 1838 to 1887 both years inclusive; — **Twopence**, 1838 to 1887 both years inclusive; — **Penny**, 1838 to 1887 both years inclusive.

COPPER: **Penny**, 1839*, 1841, 1843 to 1849, 1851 to 1859 and

1860* all years inclusive; — **Halfpenny**, 1838, 1839*, 1841, 1843 to 1849, 1851 to 1859 (*illustrated*) and 1860*, all years inclusive; — **Farthing**, 1838 to 1859 both years inclusive and 1860*; —

Halfpenny, 1859.

Half Farthing, 1842, 1843, 1844, 1847, 1851, 1852, 1853, 1854, 1856 and 1868*.

Obverse of all by William Wyon from his own model from life. Reverse of the groat and copper penny, halfpenny, farthing and half farthing by William Wyon from his own designs.

SILVER: **Crown** (Gothic) 1846*, 1847 (*illustrated*) and 1853*; —

"Gothic" Crown, 1847.

Florin (Godless or Graceless) 1849; — **Florin** (Gothic) 1851*, 1852 to 1881 and 1883 to 1887 all years inclusive.

Obverse of all by William Wyon from his own design.

BRITISH INDIA.

WILLIAM IV.

GOLD: **Two Mohurs**, 1835; — **Mohur**, 1835.

SILVER: **Rupee**, 1835; — **Half Rupee**, 1835; — **Quarter Rupee**, 1835.

Obverse of all by William Wyon. Reverse of the Two mohurs and Mohur by William Wyon from John Flaxman's design.

VICTORIA.

GOLD: **Mohur**, 1841.

SILVER: **Rupee**, 1840 and 1849*; — **Half Rupee**, 1840 and 1849*; — **Quarter Rupee**, 1840; — **Two Annas**, 1841 and 1849*.

Obverse of all by William Wyon. Reverse of the mohur by William Wyon from John Flaxman's design.

BRITISH WEST INDIES.

WILLIAM IV.

SILVER: **Threehalfpence**, 1834, 1835, 1836 and 1837.

Obverse by William Wyon from a model by Sir Francis Chantrey.

VICTORIA.

SILVER: **Threehalfpence**, 1838, 1839, 1840, 1841, 1842, 1843, 1860, 1862 and 1870*.

Obverse by William Wyon from his own model from life.

CEYLON.

GEORGE IV.

COPPER: **Half Farthing**, 1828 and 1830.

Obverse and reverse by William Wyon.

WILLIAM IV.

COPPER: **Half Farthing**, 1837.

Obverse by William Wyon from a model by Sir Francis Chantrey. Reverse by William Wyon from his own design.

VICTORIA.

COPPER: **Half Farthing**, 1839; — **Quarter Farthing**, 1839, 1851, 1852, 1853 and 1868*.

Obverse by William Wyon from his own model from life. Reverse by William Wyon from his own design.

COPPER: **Five Cents**, 1870, 1890, 1891 and 1892; — **Cent**, 1870, 1890, 1891, 1892, 1900 and 1901; — **Half Cent**, 1870, 1890, 1892, 1895, 1898 and 1901; — **Quarter Cent**, 1870, 1890, 1898 and 1901.

Obverse by William Wyon from his own design.

GIBRALTAR.

VICTORIA.

COPPER: **Two Quarts**, 1842 and 1861*; — **Quart**, 1842 and 1861*; — **Half Quart**, 1842.
Obverse by William Wyon from his own model from life.

HONG KONG.

VICTORIA.

SILVER: **Ten Cents**, 1863, 1865, 1866, 1867, 1868, 1872, 1873, 1874, 1875, 1876, 1877 and 1879 to 1901 all years inclusive.
BRONZE: **Cent**, 1863, 1865, 1866, 1875, 1876, 1877, 1879, 1880, 1881, 1899, 1900 and 1901.
Obverse by William Wyon from his own design.

ISLE OF MAN.

VICTORIA.

COPPER: **Penny**, 1839, 1841* and 1859*; — **Halfpenny**, 1839, 1841* and 1860*; — **Farthing**, 1839, 1860* and 1864*.
Obverse by William Wyon from his own model from life.

IONIAN ISLANDS.

GEORGE III.

COPPER: **Ten Oboli**, 1819; — **Five Oboli**, 1819; — **Two and a half Oboli**, 1819 and 1820.
Obverse and reverse by William Wyon from his own designs.

WILLIAM IV.

SILVER: **Thirty Oboli**, 1834 and 1835.
COPPER: **Obolus**, 1834 and 1835.
Obverse and reverse by William Wyon from his own designs.

VICTORIA.

SILVER: **Thirty Oboli**, 1848, 1849, 1851, 1852, 1857 and 1862.
COPPER: **Obolus**, 1848, 1849, 1851, 1853, 1857 and 1862.
Obverse and reverse by William Wyon from his own designs.

IRELAND.

GEORGE IV.

COPPER: **Penny**, 1822 and 1823; — **Halfpenny**, 1822 and 1823.
Obverse by William Wyon from a model by Benedetto Pistrucci. Reverse by William Wyon from his own design.

JERSEY.

VICTORIA.

COPPER: **Thirteenth of a Shilling**, 1841, 1844, 1851, 1858, 1861 and 1865; — **Twenty-Sixth of a Shilling**, 1841, 1844, 1851, 1858 and 1861; — **Fifty-Second of a Shilling**, 1841 and 1861.
Obverse by William Wyon from his own model from life. Reverse by Willam Wyon from a design supplied by the Government of Jersey.

MALTA.

GEORGE IV.

COPPER: **Third of a Farthing**, 1827.
Obverse by William Wyon from a bust by Sir Francis Chantrey. Reverse by William Wyon from his own design.

WILLIAM IV.

COPPER: **Third of a Farthing**, 1835.
Obverse by William Wyon from a model by Sir Francis Chantrey. Reverse by William Wyon from his own design.

VICTORIA.

COPPER: **Third of a Farthing**, 1844.
Obverse by William Wyon from his own model from life. Reverse by William Wyon from his own design.

MAURITIUS.

GEORGE IV.

SILVER: **Half Dollar**, 1822; — **Quarter Dollar**, 1820 and 1822; — **Eighth Dollar**, 1820 and 1822; — **Sixteenth Dollar**, 1820 and 1822.
Obverse and reverse by William Wyon.

NEW BRUNSWICK.

VICTORIA.

COPPER : **Penny**, 1854 ; — **Halfpenny**, 1854.
Obverse by William Wyon from his own model from life.

PENANG.

GEORGE IV.

COPPER : **Pice**, 1825 ; — **Half Pice**, 1825 ; — **Quarter Pice**, 1825.
Obverse and Reverse dies engraved by William Wyon.

STRAITS SETTLEMENTS.

VICTORIA.

COPPER : **Cent**, 1845 and 1862 ; — **Half Cent**, 1845 and 1862 ; — **Quarter Cent**, 1845 and 1862.
Obverse by William Wyon from his own design.

PATTERN COINS.

Numerous dies engraved by William Wyon were used for striking Pattern Coins. These pieces are much prized by collectors. They are most artistic specimens of this engraver's work, being very carefully struck. Many are exceedingly rare. Among them are the following :

GEORGE III.

Crown, 1817.

Pattern Crown, 1817.

Obv. — Legend : GEORGIUS III D : G : BRITANNIARUM REX. The date, 1817, between the beginning and end of the legend. Bust of the King in profile and looking to the right. His Majesty is wearing a wreath of laurel. The shoulders are draped. Below the drapery : — W. WYON : The whole within an ornamented rim.

℞. — Legend : — INCORRUPTA FIDES VERITASQUE. A shield bearing the Royal Arms without heraldic colouring and surmounted by the Royal Crown. The whole within an ornamented rim.

E. — Plain.

Crown, 1817.

Obv. — Legend : — GEORGIUS III D : G : BRITANNIARUM REX F : D : The date, 1817, between the beginning and end of the legend. Head and truncated neck of the King in profile and looking to the right. Below the truncation of the neck : — W. WYON. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.

Pattern Crown, 1817.

℞. — Legend : — FOEDUS INVIOLABILE. Three female figures of chaste design and masterly execution expressing the legislative union of Great Britain and Ireland. Their heads are adorned with roses, thistles and shamrocks respectively. To the left of Hibernia, a harp and W. WYON. Between Hibernia and Britannia, an oval shield with united fimbriated crosses. To the right of Scotia, a thistle. In the exergue, a rudder crossed by a branch of palm. The whole within a plain circle, encompassed by a beaded circle which is encircled by a plain rim.

E. — Plain.

Obverse and reverse by William Wyon.

GEORGE IV.

Half Crown, 1824.

Type and legends as the Crown of 1826. (*Cf. Num. Circular*, Vol. XXIII, 1915, n° 32265). Also in Barton's metal (*l. c.*, n° 32302).

Two Pounds, 1825.

Obv. — Legend : — GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left.

Below the truncation of the neck, the date, 1825. The whole within an ornamented rim.

Pattern Two Pounds. 1825.

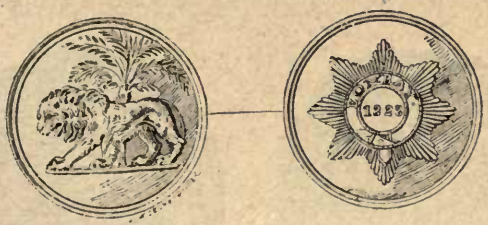
℞. — Legend : — BRITANNIARUM REX FID : DEF : On an ermine mantle surmounted by the Royal Crown a plain shield bearing the Royal Arms without heraldic colouring. The whole within an ornamented rim.

E. — Plain.

*** There is also a Trial piece in gold for the obverse of a Five Pound piece, dated 1825 (*Cf. Num. Circular*, Vol. XXIII, 1915, n° 32238).

Mohur, 1828.

Obv. — A Lion looking to the left in front of a palm-tree.



Pattern Mohur, 1828.

℞. — Star of The Garter, with BOMBAY on The Garter, enclosing the date 1828.

E. — Plain.

Five Pounds, 1829.

Obv. — Legend : GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left. On the truncation of the neck : — W. W. (William Wyon), below it, the date, 1829. The whole within an ornamented rim.

Pattern Five Pounds, 1829.

℞. — Legend : — BRITANNIARUM REX FID: DEF : On an ermine mantle surmounted by the Royal Crown, a plain shield bearing the Royal Arms without heraldic colouring. The whole within an ornamented rim.

E. — Plain.

Crown, 1829.

Obv. — Legend : — GEORGIUS IV DEI GRATIA. Head and truncated neck of the King in profile and looking to the left. On the truncation of the neck : W.W. (William Wyon), below it, the date, 1829. The whole within an ornamented rim.

Pattern Crown, 1829.

℞. — Legend : BRITANNIARUM REX FID : DEF : On an ermine mantle surmounted by the Royal Crown the Collar of the Most Noble Order of The Garter with The George pendant. A plain shield bearing the Royal Arms, heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.

Five Pounds, 1831.

Obv. — Legend : — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the right. On the truncation of the neck : — W. W. (William Wyon). The whole within an ornamented rim.

Pattern Five Pounds, 1831.

℞. — Legend : — ANNO 1831. On an ermine mantle surmounted by the Royal Crown The Collar of the Most Noble Order of The Garter with The George pendant turned to the left. A plain shield bearing the Royal Arms heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.

Crown, Undated.

Obv. — Legend : — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the right. On the truncation of the neck : — W. W. (William Wyon). The whole within an ornamented rim.

Pattern Crown.

℞. — Legend: — BRITANNIARUM REX FID : DEF : On an ermine mantle surmounted by the Royal Crown The Collar of the Most Noble Order of The Garter with The George pendant turned to the right. Below the pendant : — J.B.M. (Johann Baptist Merlen). A plain shield bearing the Royal Arms heraldically coloured on The Garter. The whole within an ornamented rim.

E. — Plain.

*** Two varieties described in *Numismatic Circular*, Vol. XXIII, nos 32339 and 32340. Besides these, trials of the dies for obv. or rev. exist in various metals.

Groat, 1836.

Obv. — Legend: — GULIELMUS IIII D : G : BRITANNIAR : REX F : D : Head and truncated neck of the King in profile and looking to the left. The whole within an ornamented rim.

Pattern Groat, 1836.

℞. — Emblem of Britannia looking to the right. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. On the left of the figure the numeral 4 and on the right P. Below the rock, the date, 1836. The whole within an ornamented rim.

E. — Plain.

VICTORIA.

Five Pounds, 1839.

Obv. — Legend: — VICTORIA D : G : BRITANNIARUM REGINA F : D : Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck : — W. WYON, R.A. A decorated diadem and an ornamented fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with two curls hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

℞. — Legend : — DIRIGE DEUS GRESSUS MEOS. The Queen as Una looking to the left and guiding the British lion with the sceptre which she holds in her right hand. The orb, in her left

hand. Below the ground, the date, MDCCCXXIX. Beneath the date : — W. WYON, R.A. The whole within an ornamented rim.

Pattern Five Pounds, 1839.

E. — Inscribed : — DECUS . ET . TUTAMEN . ANNO . REGNI . TERTIO. A rose after TUTAMEN and another after TERTIO.

Crown, 1839.

Obv. — Legend : — VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck : — W. WYON, R.A. ; below it the date, 1839. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with three curls hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Crown, 1839.

Rℒ. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions of the branches being crossed below it, and tied together by ribbon formed into a bow with hang-

ing parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

Half Crown, 1839.

Obv. — Legend : — VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. On the truncation of the neck : — W.W. incuse (William Wyon), below it, the date, 1839. An ornamented diadem binds the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with two curls hanging, behind the head. The diadem is partly hidden by the hair. The whole within an ornamented rim.

Pattern Half Crown, 1839.

Rℒ. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions ot the branches being crossed below it and tied together by ribbon formed into a bow, with hanging parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

Crown, 1844.

Obv. — Legend : VICTORIA DEI GRATIA. Head and truncated neck of the Queen in profile and looking to the left. Below the truncation of the neck : — W.W (William Wyon), and the date, 1844. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Crown, 1844.

℞. — Legend : — BRITANNIARUM REGINA FID : DEF : A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland heraldically coloured and surmounted by the Royal Crown. A branch of laurel on the left and another on the right of the shield, the lower portions of the branches being crossed below it, and tied together by ribbon formed into a bow with hanging parts. Beneath the crossed branches and between two ornaments, the rose, thistle and shamrock engrafted upon the same stem. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by J. B. Merlen.

Quarter Sovereign, 1853.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REGINA F : D : Head and truncated neck of the Queen in profile and looking to the left. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Quarter Sovereign, 1853.

℞. — Upper legend : — QUARTER. Lower legend : — SOVEREIGN. A plain shield bearing the Arms of the United Kingdom of Great Britain and Ireland, heraldically coloured and surmounted by the Royal Crown, bisects the date, 1853. The whole within an ornamented rim.

E. — Plain.

Obverse by William Wyon. Reverse by Leonard Charles Wyon.

Half Shilling, 1856.

Obv. — Legend : — VICTORIA DEI GRATIA BRITANNIAR: REG : F : D : Head and truncated neck of the Queen in profile and looking to the left. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Half Shilling, 1856.

Rℒ. — Inscription, in two lines : — HALF | SHILLING with the Royal Crown above. An ornament below SHILLING. A branch of olive on the left and a branch of oak-leaves and acorns on the right of the inscription, the lower portions of the branches being crossed below it and tied together by ribbon, formed into a bow with hanging parts. Beneath the crossed branches, the date, 1856. The whole within an ornamented rim.

E. —

Half Farthing, 1857.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG F : D : The date, 1857, between the beginning and end of the legend : Head and truncated neck of the Queen in profile, looking to the left and encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Half Farthing, 1857.

Rℒ. — Upper legend : — HALF FARTHING. Lower legend : — I CENTIME. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale

armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

E. — Plain.

Halfpenny, 1859.

Obv. — Legend : — VICTORIA DEI GRATIA. The date, 1859, between the beginning and end of the legend with an ornament on the left and another on the right. Head and truncated neck of the Queen in profile, looking to the left and encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot, with a curl hanging, behind the head. The diadem and fillet are party hidden by the hair. The whole within an ornamented rim.

Pattern Halfpenny, 1859.

℞. — Legend : — BRITANNIAR : REG : FID : DEF : The rose, thistle and shamrock engrafted upon the same stem with an ornament on the left and another on the right between the beginning and end of the legend. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

E. — Plain.

Farthing, 1859.

Obv. — Legend : — VICTORIA D : G : BRITANNIAR : REG : F : D : A rose between the beginning and end of the legend. Head and truncated neck of the Queen in profile, looking to the left and

encompassed by a beaded circle. A plain diadem and a plain fillet bind the wavy hair, which is parted on the forehead, carried over the top of the ear and gracefully collected into a knot with a curl hanging, behind the head. The diadem and fillet are partly hidden by the hair. The whole within an ornamented rim.

Pattern Farthing, 1859.

℟. — Upper legend : — ONE FARTHING. Lower legend : MDCCCLIX. An ornament on the left and another on the right between the legends. Emblem of Britannia looking to the right and encompassed by a beaded circle. The figure is draped, wearing scale armour on the breast and a helmet adorned with plumes. She is seated upon a rock. Her right hand rests on an oval shield which leans against the rock. The shield bears the cross of Saint George and the saltire of Saint Patrick, united, but not heraldically coloured. Her left arm entwines a plain trident which she holds with her hand. Her right foot is bare. The whole within an ornamented rim.

E. — Plain.

FOREIGN COINS.

NEW GRANADA.

COPPER : **Tenth Real**, 1847 ; — **Twentieth Real**, 1847.
Obverse and reverse dies engraved by William Wyon.

MEXICO.

GOLD : **Doubloon**, 1826.
SILVER : **Peso**, 1827.
Obverse and reverse dies engraved by William Wyon.

PORTUGAL.

GOLD : **Five Thousand Reis**, 1836 and after ; — **Two Thousand Five Hundred Reis**, 1836 and after.

SILVER : **Thousand Reis**, 1836 and after ; — **Five Hundred Reis**, 1836 and after ; — **Two Hundred Reis**, 1836 and after ; — **Hundred Reis**, 1836 and after.

COPPER: **Twenty Reis,** 1836 and after; — **Ten Reis,** 1836 and after; — **Five Reis,** 1836 and after.

Obverse by William Wyon from his own model from life, Reverse dies engraved by William Wyon.

VENEZUELA.

COPPER: **Centavo,** 1845; — **Half Centavo,** 1845; — **Quarter Centavo,** 1845.

MEDALS.

1794. Earl Howe; Victory of the 1st June 1794, French fleet defeated off Ushant (n° 3 of Mudie's National Medals). Issued in 1818.

1797. Admiral Viscount Duncan; obv. by Webb; Rℒ. **W. WYON** (one of Mudie's medals).

1810. Bartholomew Johnson, musician (on the completion of his 100th anniversary).

1811. James Sadler, first English aeronaut (signed: **P. W.** *f.*).

H.R.H. William Frederick Duke of Gloucester; Chancellor of the University of Cambridge.

1812. Alexander I., Tsar of Russia; the Avenger of Europe, MDCCCXII.

1813. Miniature medal of the Duke of Sussex, as Grand Master of the Freemasons. Ceres medal.

Dudley Pitt Club (described in Carlisle's memoir, p. 139).

Wolverhampton Pitt Club (designed by E. Bird; signed on obv.: **P. WYON S.** and on Rℒ. **WYON S. BIRM**).

1814. Stirling Pitt Club.

Warrington Pitt Club (signed: **P. WYON** on obv.; described in Carlisle's memoir).

*** "The name of P. Wyon occurs on these Pitt Club medals, but they were really executed by William Wyon (Carlisle, p. 140).

Victory of Algiers (won the large gold medal of the Society of Arts).

Grand National Jubilee (with bust of the Prince Regent).

Commemorative medal of the Thanksgiving in 1814.

1815. Waterloo Medal for the German Legion.

1816. Sir Joseph Banks (1743-1820); Rℒ. IN GENIUS AND SUBSTANTIAL LEARNING HIGH (designed by T. Wyon junior; W. Wyon s.).

Mrs Waters (Scholastic medal; designed by P. Rouw; W. Wyon's.).

Victory of Algiers; with date AUG. 27, 1816.

1817. 58th Anniversary of George III.'s Reign (obv. after Turnerelli's jubilee bust; signed: **W. WYON**). Two varieties.

Waterloo Bridge, London (a joint production of Thomas and William Wyon).

1818. Marquis of Hastings (1754-1826); Pindaree and Mahratta Confederacy defeated (one of Mudie's medals; modelled by P. Rouw and H. Howard).

Princess Charlotte, memorial (unfinished, from wax model).

1820. The Cymmrodion Society; revived in 1820 for literary purposes (medal designed by Flaxman). Two varieties.

Bombay Native Education Society; the Honble Mountstuart Elphinstone's medal (issued in 1834).

Miniature memorial medal of George III.

The Horticultural Society of London (obv. Head of Sir Joseph Banks).

1821. British and Foreign Bible Society. (The die of this medal broke repeatedly and was re-engraved five or six times by Wyon).

Coronation of George IV. (executed for Thomason and Jones, Birmingham).

1820. Royal Naval College, Portsmouth. Mathematical Prize; Historical and Geographical Prize; Classical Prize. Bust of George IV.; ℞. Wreath and inscription.

Royal Astronomical Society, Prize medal (bust of Newton).

1823. George IV. on his intended Visit to Southampton; VOTIS COMMUNITATIS 1823.

The Royal Institution, Manchester (with bust of B. A. Heywood, the donor of the medal).

1824. Sir Walter Scott.

Edinburgh Academy of Literature (obv. Head of Homer).

Royal National Institution for the preservation of life from Shipwreck.

1825. Edinburgh Academy of Literature (obv. Homer. ℞. A wreath).

*National Life-boat Institution.

Commemorative medal of the laying of the first stone of the New London Bridge.

1826. Royal Naval College.

Royal Society (the first Royal [Newton] Medal of the Royal Society).

Harrow School (with bust of Cicero); the Peel medal.
George IV.; ℞. Statue of Newton, Medal of the Royal Society.
Burmese War Medal, 1824-1826. Taking of Ava. Designed by W. Daniell R.A.
Service in India, 1799-1826.

1827. Silver Prize Medal for the Royal Academy of Arts.
Rev. Robert Fellowes.
Glasgow Academy (obv. Head of Isaac Newton).
Foundation of University College, London.

*Peel Medal of Harrow School (obv. Cicero)[1].
Society for the Management and Distribution of the Artists' Fund, incorporated 1827 (*illustrated*).
University of London.

1828. Francis Bacon; uniface.
The same; with ℞. FOR CHEMICAL DISCOVERIES &c. (medal of the Royal Institution, London).
Lord Mayor (Walton) and Lady Mayoress of London.
Prize for Gunnery; Royal Naval College.
Richard Duppa (1770-1831); uniface (dated 1827).
Richard Duppa; Memorial medal, suppression of the Papal Government; MDCCCXXVIII.

1829. **Cheselden Medal of St. Thomas's Hospital, London (*illustrated*).
London University.

1830. Bodiam Castle. ℞. Plain.
First Burmese War, Medal.
Coronation Medal of William IV., after Chantrey, and executed for the trade (Rundell, Bridge & C°).
Masonic Medal (Honourable Testimonial).
King William IV. and Queen Adelaide (2 var.; Carlisle, p. 141).
Royal Naval College; Prize medals.
Royal Geographical Society, Prize medal (signed on obv. P. WYON).
Royal Academy.
Society of Apothecaries (Ray, Linnaeus, Jussieu, Sloane).

1831. *Gold Prize Medal of the Royal Academy of Arts.
*Linnaeus Medal of the Society of Apothecaries; with bust of Linnaeus; dated 1830.
Official Coronation medal of William IV. and Adelaide.
Member's Ticket of the London Institution.

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1. The medals marked with an asterisk are considered by Leonard C. Wyon as exhibiting very fine work; those with two asterisks ** are the master-pieces.

Prize Medal of the Leeds School of Medicine, 1831 (possibly by Benjamin Wyon).

1832. Wollaston Medal, for the Geological Society, dated 1831.
Charles Calvert; memorial medal.

1833. Heywood Medal, for the Royal Institution, Manchester.
Chief Justice West's Medal, Bombay (signed : **W. WYON, MINT, 1833**). This exists in gold and silver. Subject : Britannia instructing two Indian children.
Horticultural Society of Cornwall.
Royal Society Medal (obv. William IV).
James Watt ; uniface.
Naval College; HOC ALTERNA FIDES.
Royal Naval School at Camberwell.
Royal Cornwall Polytechnic Society (Bust of James Watt).

1834. Sir John Soane, architect.
John Fuller, of Rose Hill, Sussex; Memorial medal; signed : **W. WYON A.R.A.**
Princess Victoria ; uniface medallion.
Bombay Native Education Society; the Hon^ble^ Mountstuart Elphinstone's medal; dated 1833, and signed: **W.WYON.S.MINT** on both sides.

1835. Mill Hill School, Elphinstone.
*Cornwall Polytechnic Society.
*Cornwall Horticultural Society.
Lord Camden.
Cambridge University ; the Chancellor's Prize Medal.

1836. *Camden Medal, for the University of Cambridge.
*London Horticultural Society (Flora).
Duke of Newcastle.

1837. Princess Victoria (Medal to commemorate her Majority).
Accession of Queen Victoria.
Thomas Telford, engineer.
*Royal Geographical Society.
Queen Victoria. Medallions, Models, and Trial pieces for the coinage.

Queen Victoria at the Mayoralty Banquet in the Guildhall, London, on the 9th November 1837. Medal in two sizes.
Royal Academy of Arts.

1839. **Lloyd's Medal.
**Guildhall, London, Medal (Queen's Visit to the City, dated 1837).
Eglinton Tournament, Athol Highlanders (Cochran-Patrick, p. 174).

1840. Fellowes Medal for University College, London.

James Prinsep; uniface.
Obv. of Royal Society Medal (Queen Victoria).
Royal Agricultural Society of England.
Newcastle and Carlisle Railway.

1841. *Smithfield Club, London.
Foreign Office Medal.
Royal Agricultural Society of England.
Sir Henry Thomas de la Bêche (1796-1855); Reward for Good Conduct.
Life-saving Medal, struck by direction of the Foreign Office, for presentation to foreigners.
Apothecaries' Medal.

1842. *Galen Medal of the Society of Apothecaries.
*Duke of Northumberland (Chancellor of Cambridge University).
Foundation of New Royal Exchange, London.
Francis Wrangham; Prize of Trinity College, Cambridge.
First Chinese War, Medal, 1840-1842.
Pattern for a Medal, First Chinese War, Nanking, 1842.
Sinde Campaign; Hyderabad, 1842.
Second Jelalabad Medal, 1842. Designed and executed by William Wyon in place of one produced in the Calcutta Mint which was not considered satisfactory.
Afghanistan, War Medal.

1843. Medals for the East India Company (Cabul — Candahar, Ghuznee, Cabul, — Candahar — Ghuznee, Cabul — Kelat-I-Ghilzie — Jelalabad). Dated 1842.
**Sir Benjamin Collins Brodie, Bart; Honorary medal. R/. E TENEBRIS &c.
*Artists' Benevolent Fund Seal.
Sinde Campaign 1843; Meeanee Hyderabad.

1844. The Gresham Committee (Opening of Royal Exchange, London small medal).
**Liverpool Shipwreck Society.
*Newcastle and Carlisle Railway.
Sir Thomas Gresham.

1845. University College, London, small medal (there is a larger medal, unrecorded).
Earl Spencer; medal of the Smithfield Club, London.
Prince Albert; **W.WYON.R.A.** R/. FEST UND TREU. St. George and the Dragon. (A specimen in the late King Edward's Collection.)

1846. *Sir Francis Chantrey, **R.A.** (for the Art Union of London).
Gregory Medal of Harrow School.

First Sikh War, 1845-1846; Moodkee Ferozeshuhur, Aliwal, and Sobraon.

Sutlej Campaign; 1845-1846.

1847. **Royal Humane Society Medal.

Meritorious Service Medal (Army), 1845.

Lawson Medal (for the Manchester Grammar School).

The Gresham Committee (large medal).

1848. Royal Medal for the Royal Institute of British Architects.

War Medal for the Sutlej Campaign.

R. Lambert Jones; issued in 1849.

Major Herbert Benjamin Edwardes, gold medal, 1848.

Primrose Medal for the Manchester School of Design.

Prince Albert, as Chancellor of the University of Cambridge.

General Service Medals. Army (1793-1814) and Navy (1793-1840).

Medal awarded to Major Herbert B. Edwardes (Mayo, *Medals*, pl. 27, fig. 4).

Military Services during the Peninsular War, 1793-1814.

Indian General Service, 1848 (for Meritorious Service), 1848.

1849. Fort William Medal.

The Society's medal of the Society of Arts.

Second Sikh War, 1848-1849; Punjab Medal.

Royal Marines, 1848.

1850. *Retrospective Medal for Wars in India.

Retrospective Medal for Spanish Campaign.

**H.R.H. Prince Consort (℞. St. George and Dragon).

Wrangham Medal.

1851. *Punjab War Medal.

Great Exhibition of 1851 (obv. of Council, Prize and Jurors' medals, and Service and Exhibitors' Medals).

India medal, 1799-1826. Struck in 1851.

1852. Second Burmese War, 1852; Pegu (℞. by L.C. Wyon).

William Wyon's obv. with bust of Queen Victoria was used on War medals of a date subsequent to his death: — Campaigns in South Africa, 1834-1853; — Crimean War, 1854-1855; — Service in the Baltic, 1854-1855; — Persian War, 1856-1857; — Indian Mutiny, 1857-1858; — Second Chinese War, 1855-1860.

Undated (or date not known). Trinity College, Dublin, founded 1591; Prize medals; varied sizes.

London Institution; STUDIO FALLENTE LABOREM MDCCCVII.

London Institution; 30 GUINEAS SUBSCRIPTION.

Richard Miles; a model from life; from an unfinished die.

Medal of the Society for the Encouragement of Arts.

The School of Medicine at Boston, U.S.A.

Mill Hill School, Prize Medal.
Dr Sir B.C. Brodie (*A.J.N.* 608).
Stockwell School, Prize Medal.
Rev. Robert Fellowes (*A.J.N.* 639).
Cambridge University; the Sir William Browne medal for medicine.
University of Glasgow; Prize medal (Bust of Newton).
Dr W.H. Wollaston; Geological Society of London (*A.J.N.* 904).
Royal Academy of Arts; Prize Medals (various).
Society of Arts; Prize Medals (various).
Geological Society; Prize Medal (with bust of Wollaston).
Sir Henry Thomas De la Bêche.
Horticultural Society; Prize Medal (with bust of Sir Joseph Banks).
Admiralty Medal (for Long Service and Good Conduct).
Admiralty Medal (for Conspicuous Gallantry).
Ardrossan Prize Medal for Agriculture.
Bethnal Green Volunteers Medal (signed on obv. **P. WYON**).
Dr James Burnes of Bombay; Masonic medals (*A.J.N.* 615-616; one in Boston Collection).
Bombay Mint (obv. Bust of George IV.; ℞. Lion and palm-tree).
Dr William Cheselden, London (*A.J.N.* 625).
Presentation medal to the King and Native Chiefs of Gambia (Carlisle, p. 193). Two sizes.
Smithfield Club, London (with bust of the Duke of Bedford).
The Duke of Wellington; ℞. BY HIS CONSUMMATE SKILL, etc.
The W. N. Boylston Prize, Medical Department, Harvard University (*A.J.N.* 140). Boylston was a benefactor who left money to the school. As the word FUNDATOR was used, it gave the impression that B. was the founder of the school, instead of merely of the medal; the dies were therefore not used. A replica was issued recently with the mere substitution of FAUTOR.
Marmaduke Trattle, a famous coin collector.
Abraham Edmonds.
Mr. Green.
Head of Hercules.
Antinoüs.
The Woodman.
Peace.
Miniature medal of Queen Adelaide.
William Debonaire Haggard.
Captain William Henry Smith, R.N.
Donna Maria, Queen of Portugal.

Thomas Andrew Knight.
Thomas Telford.
Medal for the Preservation of Life from Shipwreck, presented by the Committee of Lloyd's Coffee House, London.
The Duke of Newcastle.
Gen. Dr Joseph Warren of Boston, killed at the battle of 'Bunker's Hill' (mentioned by Dr R. H. Storer, as having been advertised in 1914 at a New York Sale, but otherwise unknown.

SEALS.

Royal Asiatic Society of Great Britain and Ireland. 1826 (Banyan Tree).
Athenaeum Club, London, 1825.
Philosophical Society of Cambridge, 1833.
Pericles.
Birmingham and Gloucester Railway Co., 1836.
London and Birmingham Railway Co., 1833.
The North Midland Railway Co.
The South Eastern Railway Co.
Official Seal of the India Company.
Commissioners of Compensation, for the West Indies, — two Seals.
Common Seal of the Corporation of Plymouth.
Irish Waste Land Incorporated Society.
Medico-Chirurgical Society.
Montreal Bank, Canada.
Common Seal for the Joint Stock and Annuity Fund of the Artists' Society.

POSTAGE STAMPS.

The British Imperial Penny and Twopenny postage stamps printed between 1840 and 1879, both years inclusive, bear the head and truncated neck of Queen Victoria in profile and looking to the left. The portrait was drawn by Henry Corbould from the obverse of the medal designed by William Wyon and struck to commemorate the Queen's visit to the City of London in 1837.

The British Imperial embossed postage stamps of the values of Sixpence, Tenpence and Shilling were made from dies engraved by William Wyon and bear his initials. The sixpenny stamp was first issued in 1854, the Tenpenny stamp in 1848 and the Shilling stamp in 1847.

William Wyon also prepared dies for embossing stamps on enve-

lopes issued by the British Government for the use of the general public.

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